

THE MAGAZINE OF MOTION PICTURE & TELEVISION MUSIC APPRECIATION

FILM SCORE

Volume 2, Number 4 • \$3.95

M O N T H L Y

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What the
Future Holds

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ATTACKS!**

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The Fifth Element: The Future?

Martin Denny's Exotica



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That's the URL for the new *Film Score Monthly* web site. In it you can find a film-score first: a daily column of news, reviews, commentary or other information by one of FSM's

writers: Andy Dursin, Jeff Bond, Doug Adams, Paul MacLean, and myself. When FSM started in the early '90s, it was the only film score magazine to come out monthly. That made it unique, and still holds true.

In the past few years, however, the Internet has upped the ante: it has news and information that is, although low quality, instantaneous. So, if you can't beat 'em, join 'em! Bookmark www.filmscoremonthly.com and come back every weekday (for now) for a new column on what's going on. The site also has an electronic version of the "Soundtrack Handbook" (a compendium of film music resources), links, backissue and subscription information, and an archive of the daily columns. A few FSM articles will be put up from time to time, but for the most part there will be little overlap between *Film Score Monthly* and "Film Score Daily," so as to make the most out of the different media.

I'm excited about the diversity of this issue. Since this new format started, I have been playing with the budget to see how many pages I can afford to have every month, and making adjustments to the design (this new font, for example). This is kind of my "eureka" issue. Some comments on this month's content:

- *Men in Black* is going to be huge this summer. Doug Adams is our A-1 interviewer and has a way of asking composer-oriented questions—noticing how one movie has shorter rather than longer cues, for example. I am very high on Danny Elfman's recent work and think fans will find Doug's interview with him highly informative.

- I saw a DVD of *The Exorcist* and it was pretty damn good. There was a weird strobing effect in slow pans due to the compression technology, but I've seen plenty of laserdiscs that haven't looked too hot. I think DVD is going to be a consumer success, but for a slightly different opinion, see Andy Dursin's "Laserphile" column.

- I was sad to hear of the passing of Brian May. While not familiar with his total body of work, I am a big fan of the *Mad Max* scores. *The Road Warrior* is a sensational film, and May's score is a big part of its style. (It is also, not surprisingly, good driving music in L.A.)

- Ross Care discusses *On Her Majesty's Secret Service* in his new "The Good, The Bad and the Psychotronic" column. It is hard to get past the singular awfulness of George Lazenby, but OHMSS (as we like to call it) is indeed one of the top Bond films, and easily one of John Barry's best scores. In a strange way, having such a void for a lead actor lets you appreciate how solid the rest of the picture is—the series beats its competitors with one hand tied behind its back!

Okay! Happy reading!

-Lukas Kendall



**Men in Pastel, on Martha's Vineyard:
John Bender and Lukas Kendall**

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M O N T H L Y

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News & Information

New Books

Lone Eagle's Fourth Edition *Film Composers Guide* is now set for early summer; call 1-800-FILM-BKS to order.

Media Watch

The May 1st edition of NPR's "All Things Considered" had an eight-minute story on the music of *The Simpsons*. Yeardley Smith (Lisa Simpson) and composer Alf Clausen were interviewed.

Print Watch

The new issue of *WideGauge Film and Video Monthly*, about widescreen cinema, has an interview with yours truly about available soundtrack albums to various widescreen films. Send \$3.95 to Marshall Multimedia, PO Box 7000, Princeton NJ 08543-7000.

The Soundtrack Collector is highly recommended for vinyl fans. The new issue features a color cover and overviews of LPs for disaster films, blaxploitation films, European collectibles and more. Send \$4 to Phil Nohl, 5824 West Galena, Milwaukee WI 53208.

Tony Nominations

Juan Darien, A Carnival Mass, a new musical by Elliot Goldenthal and Julie Taymor, received several Tony nominations, including Best Musical, Direction of a Musical (Taymor), Best Original Score (Goldenthal), Scenic Design and Lighting Design.

Event

The late film composer Henry Mancini, jazz pianist Chick Corea, and gospel great Andraé Crouch were granted honorary doctorate of music degrees at the Berklee College of Music Commencement in Boston on May 11. Accepting for Mancini, who died in 1994, was his widow, Ginny Mancini.

Corrections

Last issue a number of copies went out with blank pages 7 and 34. This was not intentional! If you got a bum copy, write, call or E-mail for a free replacement. Sorry!

Laserdiscs

Columbia Home Video will release later this year a box-set laserdisc of *Close Encounters of the Third Kind*, including an expanded

also be doing a not-for-sale pressing of *The Shining* (Nicholas Pike, TV mini-series).

Recent/Upcoming Releases

Angel is releasing a score album for *The Saint* (Graeme Revell).

Specialty label One-Way has issued on CD the album to Mel Brooks's *Young Frankenstein* (dialogue and John Morris score).

The Japanese label Avanz has 14 CDs coming up, produced by Claudio Fuiano. The first three are *Il Profeta* (Armando Trovajoli), *Ti Ho Spesa per Allegria* (Piero Piccioni) and *Un Detective* (Fred Bongusto). The Japanese King label will issue the complete score to *La Califfa* (Ennio Morricone), with eight new tracks.

Record Label Round-Up

DRG

Due in August are *The Ennio Morricone Singles Collection* (2CD) set, material recorded between 1970-1981 and previously only released as 45 rpm singles) and *A Luciano Visconte Double Feature*, a single disc featuring two scores.

Fifth Continent

Imminent is *Frances* (John Barry, first time on CD), a limited edition of 2000 copies (SCSE CD-5-G) with a suggested retail price of \$50 (!). It will be available through specialty outlets only.

Due in late 1997 is an expanded *The Best Years of Our Lives* (Hugo Friedhofer), remastered in DTS 5.1 Digital Surround. *The Night Digger* (Bernard Herrmann) will also be reissued in this format.

GNP/Crescendo

Now planned for summer is a *Godzilla* compilation of original tracks. Due mid to late summer is *Greatest Sci-Fi Hits Volume 4*, by Neil Norman and His Cosmic Orchestra in association with Dennis McCarthy and orchestra.

Hollywood

Con-Air (Mark Mancina/Trevor Rabin) will be out in June.

Intrada

Due July 15 is a complete score CD of *A Patch of Blue* (Jerry Goldsmith, 1965), newly remas-

tered. Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333.

JOS

John Scott's scores to *20,000 Leagues Under the Sea* (TV) and *The Mill on the Floss* are expected any time on this, his personal label. JOS will also release Scott's music to *The Scarlet Tunic*.

Koch

Due in October is an Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*); out early next year is a Miklós Rózsa concert album (cello concerto and piano concerto). These were recorded in New Zealand.

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Design Joe Sikoryak

Quote of the Month

"The African killer bee portrayed in this film bears absolutely no relationship to the industrious, hard-working American honey bee to which we are indebted for pollinating vital crops that feed our nation."

—end credits, *The Swarm* (1978)

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The Soundtrack Handbook

Is a six page listing of mail order dealers, books, societies, etc. It is sent automatically to all subscribers or to anyone upon request.

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FILMS IN RELEASE

Title	Composer	Record Label
Addicted to Love	Rachel Portman	TVT
Anaconda	Randy Edelman	Edel America
Austin Powers	George S. Clinton	Hollywood
Batman and Robin	Elliot Goldenthal	Warner Sunset
Brassed Off	Trevor Jones	RCA Victor
Breksdown	Basil Poledouris	
The Designated Mourner	Richard Hartley	
The English Patient	Gabriel Yared	Fantasy
Father's Day	James Newton Howard	
The Fifth Element	Eric Serra	Virgin
Grosse Pointe Blank	Joe Strummer	London
Kolya	Ondrej Soukup	Philips Classics
Liar Liar	John Debney	MCA
The Lost World	John Williams	MCA
Love! Valour! Compassion	Harold Wheeler	London
Murder at 1600	Christopher Young	
Night Falls on Manhattan	Mark Isham	
Romy and Michelle's...	Steve Bortek	Hollywood
The Saint	Graeme Revell	Virgin, Angel
Scream	Marco Beltrami	TVT
Sling Blade	Daniel Lanois	Island
Traveller	Andy Paley	Entertainment
Twin Town	Mark Thomas	London
The Van	Eric Clapton, R. Hartley	
Volcano	Alan Silvestri	Varèse Sarabande
Warriors of Virtue	Don Davis	Kid Rhino

Albums are song compilations more often than not

Marco Polo

Now scheduled for June at the earliest are Bernard Herrmann: *Garden of Evil*, *Prince of Players*; and Hugo Friedhofer: *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, *The Adventures of Marco Polo*. Planned for November is the complete *King Kong* (Max Steiner, 73 minutes), and a sampler of Marco Polo's existing film music albums. Unscheduled are Alfred Newman: *Hunchback of Notre Dame*, *Beau Geste*, *All About Eve*; Philip Sainton's *Moby Dick* (1956), including cues not in the film; and Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, *The Greatest Show on Earth*. These are new recordings conducted by Bill Stromberg, and reconstructed/restored by John Morgan.

MCA

September 9: *Eve's Bayou* (Samuel Jackson film, songs and Terence Blanchard score). L.A. residents: there is currently an enormous dinosaur "dino-rama" from *The Lost World* on top of Tower Records on Sunset Boulevard.

Milan

July 1: *Out to Sea* (David Newman). July 15: *Cannes Film Festival: 50 Years of Music and Song*, music from such films as *La Dolce Vita*, *Mystery Train*, *Blow Up*, *Crash*, *Tin Drum*, *Taxi Driver*, and *A World Apart* (mostly culled from previous Milan albums). Due in August are two various-artists compilations: *Bandwagon* and *Playing God* (David Duchovny movie).

Nonesuch

Due July 22 are four new film music albums: 1) Leonard Rosenman: *East of Eden* and *Rebel Without a Cause* (London Sinfonietta/John Adams, cond.). 2) Toru Takemitsu: *Rikyu*, *Women of the Dunes* and other films. 3) Georges Delerue: Music from Truffaut Films (London Sinfonietta/Hugh Wolff, cond.). 4) Alex North: *Spartacus*, *A Streetcar Named Desire*, *The Bad Seed* and other films (L.S.O./Eric Stern, cond.).

Pendulum

Sunder (Taj Mahal) was expected on June 3 from this New York-based label. *Cocoon* (James Horner, CD release) will be out in late June. Planned for July is the first CD release of *Clash of the Titans* (Laurence Rosenthal, 1981).

Play It Again

Geoff Leonard and Pete Walker's book, *The Music of John Barry*, will be published in September. Due simultaneously is a 2CD set of John Barry's instrumental hits and recordings as an arranger and accompanist for EMI artists from 1959-64. See <http://www.auracle.com/pia>.

Prometheus

20,000 Leagues Under the Sea (Mark Snow, TV) will be out in June.

UPCOMING MOVIES

MARK ADLER: *Ernest Joins the Army*.

DAVID ARNOLD: *Tomorrow Never Dies* (James Bond), *Godzilla* (Emmerich/Devlin), *The Visitor* (Emmerich/Devlin TV, co-composed with Kevin Kiner), *A Life Less Ordinary* (d. Danny Boyle).

LUIS BACALOV: *Polish Wedding*, *B. Monkey*.

JOHN BARRY: *Amy Foster*, *Goodbye Lover*, *The Horse Whisperer*.

MARCO BELTRAMI: *Mimic* (Mira Sorvino).

DAVID BERGEAUD: *Prince Valiant* (Paramount).

ELMER BERNSTEIN: *Buddy* (ape movie), *Hoodlum* (gangsters), *Rainmaker* (d. Francis Ford Coppola).

TERENCE BLANCHARD: *Eve's Bayou* (Samuel Jackson).

SIMON BOSWELL: *Photographing Fairies*, *American Perfekt*.

BRUCE BROUGHTON: *Fantasia Continues* (Transitions), *Simple Wish*, *Krippendorf's Tribe* (Disney).

PAUL BUCKMASTER: *Most Wanted* (New Line), *The Maker* (Matthew Modine, d. Tim Hunter).

CARTER BURWELL: *Big Lebowski* (Coen Bros.), *Picture Perfect*, *Conspiracy Theory* (Mel Gibson, Julia Roberts).

GEORGE CLINTON: *Mortal Kombat: Annihilation*.

RAY COLCORD: *Heartwood* (Jasen Roberts).

BILL CONTI: *Napoleon* (dog finds its way home).

STEWART COPELAND: *Four Days in September* (d. Bertolucci), *Little Boy Blue*, *The Big Red*, *Good Burger*.

CHUCK D (from Public Enemy): *An All-Star Smithee Film*.

MYCHAEL DANIA: *Ice Storm*.

JOE DELIA: *The Blackout*.

ALEXANDRE DESPLAT: *The Revengers* (U.K.).

PATRICK DOYLE: *Great Expectations* (d. Alfonso Cuarón).

ANNE DUDLEY: *The Full Monty*.

RANDY EDELMAN: *Gone Fishin'* (Joe Pesci), *Leave It to Beaver*.

CLIFF EIDELMAN: *Free Willy 3: The Rescue*.

DANNY ELFMAN: *Flubber* (aka *The Absent-Minded Professor*).

STEPHEN ENDELMAN: *Kicked in the Head*, *Shakespeare's Sister*.

CHARLES ENGSTROM: *Ulee's Gold* (Peter Fonda).

GEORGE FENTON: *Venice* (replacing Rachel Portman).

FRANK FITZPATRICK: *Players Club*.

MICK FLEETWOOD: *14 Pains*.

ROBERT FOLK: *Nothing to Lose* (Tim Robbins, Martin Lawrence).

BRUCE FOWLER: *Mousehunt* (Dreamworks).

DAVID MICHAEL FRANK: *A Kid in Aladdin's Court*, *Cosmic Voyage* (IMAX), *The Prince*.

JOHN FRIZZELL: *Alien: Resurrection*.

RICHARD GIBBS: *Music from Another Room*.

PHILIP GLASS: *Beat*.

NICK GLENNE-SMITH: *Home Alone 3*, *Fire Down Below* (Seagal).

ELLIOT GOLDENTHAL: *The Butcher Boy* (d. Neil Jordan).

JERRY GOLDSMITH: *L.A. Confidential* (d. Curtis Hanson, '50s period), *Deep Rising*, *Bookworm* (Fox, Anthony Hopkins), *Lost in Space* (d. Stephen Hopkins).

JOEL GOLDSMITH: *Kull the Conqueror* (Kevin Sorbo), *StarGate* (TV).

CHRIS HAJIAN: *Chairman of the Board* (aka *The Boss*, Carrot Top).

MICKEY HART (from Grateful Dead): *Criminal Intent* (Tupac Shakur).

RICHARD HARTY: *Jane Eyre* (U.K.).

LEE HOLDRIEDGE: *Family Plan* (Leslie Nielsen), *The Long Way Home* (Holocaust documentary).

JAMES HORNOR: *Titanic* (d. James Cameron).

JAMES NEWTON HOWARD: *My Best Friend's Wedding* (Julia Roberts), *The Postman* (Kevin Costner).

SØREN HYLDGAARD: *Island of Darkness* (horror/thriller, Denmark-Norway), *Skyggen* (*The Shadow*, futuristic action thriller

Denmark), *Hydrophobia* (action-adventure, d. Peter Flinth).

MARK ISHAM: *Afterglow* (Nick Nolte, Julie Christie).

MAURICE JARRE: *Le Jour et la Nuit*.

TREVOR JONES: *In Pursuit of Honor* (d. Ridley Scott, Demi Moore in the military), *Dark City* (Alex Proyas), *Desperate Measures* (crazy Michael Keaton), *The Mighty* (Miramax).

JAN A.P. KACZMAREK: *Washington Square* (remake of *The Heiress*).

MICHAEL KAMEN: *Event Horizon* (sci-fi).

ROLFE KENT: *House of Yes* (Miramax).

CHRIS LENNERTZ: *Sanctuary* (independent sci-fi film).

JOHN LURIE: *Excess Baggage* (Alicia Silverstone).

MARK MANONA: *Speed 2*, *Con Air* (co-composed with Trevor Rabin).

HUMMIE MANN: *The Rescuers Part II*.

PHIL MARSHALL: *Trial and Error*.

DENNIS MCCARTHY: *Letters from a Killer* (d. David Carson).

MICHAEL MCGUISTON: *Sub-Zero* (direct-to-video animated Batman).

JOEL McNEELY: *Virus*.

ALAN MENKEN: *Hercules* (animated).

CYNTHIA MILLAR: *Digging to China* (d. Timothy Hutton, conducted by Elmer Bernstein).

ENNIO MORRICONE: *Lolita* (d. Adrian Lyne), *U-Turn* (d. Oliver Stone).

MARK MOTHERSBAUGH: *Independence*.

DAVID NEWMAN: *Out to Sea* (Walter Matthau, Jack Lemmon), *Quest for Camelot*, *Anastasia* (Fox, animated musical).

RANDY NEWMAN: *Air Force One* (Harrison Ford, president hijacked).

THOMAS NEWMAN: *Mad City*, *Oscar and Lucinda* (d. G. Armstrong).

MICHAEL NYMAN: *Gattaca* (sci-fi, Uma Thurman, Ethan Hawke).

JOHN OTTMAN: *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor).

JEAN-CLAUDE PETIT: *Beaumarchais, l'insolent* (17th century, period).

NICHOLAS PIKE: *Warrior of Waverly Street*.

BASIL POLEDORIS: *Going West in America* (action, d. Jeb Stuart), *Starship Troopers* (d. Paul Verhoeven).

RACHEL PORTMAN: *Home Fries*, *Beloved* (d. Jonathan Demme), *Legend of Milan* (Disney animated).

JOHN POWELL: *Face/Off* (d. John Woo—evidently Isham/Off).

JAC REDFORD: *Wild America*.

GRAEME REVELL: *Spaw*.

J. PETER ROBINSON: *Firestorm* (Fox).

WILLIAM ROSS: *A Smile Like Yours*.

MARK RUBIN AND BAD LIVERS: *The Newton Boys* (d. Linklater, Fox).

LALO SCHIFRIN: *Money Talks* (action/comedy, '70s style score, New Line), *Something to Believe In* (love story), *Tango*.

JOHN SCOTT: *The Scarlet Tunik* (follow-up film to *The Jungle Book*).

MARC SHALMAN: *In and Out*, *George of the Jungle*.

HOWARD SHORE: *The Game* (d. David Fincher), *Copland* (Stallone).

ALAN SILVESTRI: *Contact* (d. Zemeckis, Jodie Foster), *Tarzan: The Animated Movie* (Disney).

FREDERIC TALGORN: *Story of Monty Spinnerratz* (German, fantasy).

MICHAEL TAVERA: *Nr. Mogoo* (Leslie Nielsen), *Rocket Man* (Disney).

CHRISTOPHER TYNG: *Bring Me the Head of Mavis Davis* (U.K.).

WENDY & LISA: *Soul Food*.

MERVYN WARREN: *Steel*, *The Kiss* (Danny Devito/Queen Latifah).

JOHN WILLIAMS: *Seven Years in Tibet* (Brad Pitt), *Amistad* (d. Steven Spielberg, slave revolt on ship).

PATRICK WILLIAMS: *Julian Po* (Christian Slater, Fine Line).

DEBBIE WISEMAN: *Wilde* (film about Oscar Wilde).

PETER WOLF: *The Fearless Four* (German, animated).

CHRISTOPHER YOUNG: *Kilimanjaro* (thriller), *Watch That Man* (Bill

Murray spy spoof), *The Flood*.

HANS ZIMMER: *Prince of Egypt* (animated musical), *The Peacemaker* (Nicole Kidman, George Clooney, Dreamworks), *To Death* (d. Nicolas Roeg).



The Society for Composers and Lyricists, with ASCAP and BMI, hosted a champagne reception for the 1996 Academy Award music nominees on March 23rd, at the home of Mr. and Mrs. John Cacavas in Beverly Hills. L-R: ASCAP Senior Vice President, Membership, Todd Brobec, David Hirschfelder (Shine), Adam Schlesinger ("That Thing You Do!"), Patrick Doyle (Hansel), ASCAP VP of Film & Television, Nancy Krutner, Randy Newman (James and the Giant Peach), Marc Shaiman (The First Wives Club), Diane Warren ("Because You Loved Me" from Up Close & Personal), Elliot Goldenthal (Michael Collins), Stephen Schwartz (The Hunchback of Notre Dame), and ASCAP President and Chairman of the Board, Marilyn Bergman.

CONCERTS

California: July 4

California Sym., Orinda; Independence Day (Arnold).

Georgia: July 7

Atlanta s.o.; Independence Day (Arnold), The English Patient (Yared).

Idaho: July 25, 26, August 3

Summer Fest, Boise; The Furies (Waxman).

Illinois: June 27

Grand Park Music Festival, Chicago; Sunset Boulevard (Waxman), Psycho (Herrmann), North by Northwest (Herrmann).

Maine: July 2, 3, 4, 5

Portland s.o.; Sunrise at Campobello (Waxman), "Moon River" (Mancini).

Michigan: June 6, 8, July 3, 4, 5, 6

Detroit Sym.; Independence Day.

July 12

Detroit s.o.; concert of all John Williams music.

New York: August 9

Great Neck s.o.; The Ten Commandments (Bernstein).

North Carolina: June 21

North Carolina s.o.; Raleigh, The Furies (Waxman).

June 22

Charlotte s.o.; Braveheart (Horn).

Pennsylvania: July 6

Lancaster s.o.; The Shark Fighters (Moross).

Rhode Island: June 21

Chorus of Westerly; The Mission (Morricone).

Texas: July 4

Baytown s.o.; A President's Country (Tiomkin).

Wisconsin: July 30

Wisconsin Chamber Orch., Madison; Murder on the Orient Express (Bennett).

Wyoming: July 22

Cheyenne s.o.; Dances with Wolves (Barry), Sons of Katie Elder (Bernstein), Wagon Train (Moross), Bonanza (Livingston/Evans), Lonesome Dove (Poledouris), The Wild, Wild West (Markowitz).

England: July 11, 12

Royal Liverpool Phil.; High Noon (Tiomkin), Dances with Wolves (Barry), The Quiet Man (Young), The Magnificent Seven (Bernstein).

France: July 27

Bordeaux s.o.; Lawrence of Arabia (Jarre).

Germany: August 2, 3

Schleswig-Holstein Music Festival; Taxi Driver, Vertigo, Psycho (Herrmann), Rebecca (Waxman).

Japan: June 15

Tokyo Metropolitan Art Space; Mission: Impossible (Schiffrin), Rambo, Basic Instinct (Goldsmith), Independence Day (Arnold).

August 3

Kansai Phil. Orch., Osaka; The

Great Escape (Bernstein), Star Trek: First Contact (Goldsmith), Shane (V. Young), Mission: Impossible (Schiffrin), Romeo and Juliet (Rota), Lawrence of Arabia (Jarre), Love Story (Lai), French Medley (various).

Scotland: June 19

Royal Scottish National Orchestra, Carl Davis, cond.; Madame Bowary (Rózsa), La Strada (Rota), Rebecca.

June 28

Royal Scottish National Orchestra; Braveheart (Horn), Rebecca.

June 28

Royal Scottish National Orchestra; Braveheart (Horn), Rebecca.

Jerry Goldsmith in Pasadena

Jerry Goldsmith will conduct a concert of music by himself, Rózsa, North and Waxman in Pasadena, California on August 2nd.

Hollywood Bowl Concerts

John Williams will conduct the Hollywood Bowl Orchestra in a 20th anniversary Star Wars concert on August 29 and 30. John Mauceri will conduct a concert of all-20th Century Fox material, "Fox Night at the Bowl," on September 20.

Boston Pops in Japan

Keith Lockhart will lead the Boston Pops on a tour of Japan this summer, including such film pieces as Alien, Star Trek: First Contact (Goldsmith), and Star Trek TV theme (Courage). There will be 16 concerts in all.

Retrograde

Due in July from FSM's label is *Deadfall* (John Barry, 1968, first CD release), which includes the Shirley Bassey title song "My Love Has Two Faces" and Barry's 14-minute "Romance for Guitar and Orchestra." The CD is the same as the original Fox LP, but will add two never-before-heard alternate versions of "My Love Has Two Faces"—one is a male vocal, the other an instrumental.

Rhino

Due June 24: *George & Ira Gershwin: The Gershwins in Hollywood*, *Murder Is My Beat: Classic Film Noir Themes & Scenes*, *Gone with the Wind* (single-CD configuration, Max Steiner), *Now You Has Jazz: Louis Armstrong At M-G-M*. July 8: *Dramatic Scores* (compilation), *Hank Williams Jr.: Your Cheatin' Heart*, *Lolita* (Kubrick film). Sept 2: *Zabriskie Point* (2CD set, various artists, 1970 film). Due Sept 16 are four compilations: *The '30s*, *'40s*, *'50s* and *'60s* at M-G-M, respectively.

Screentrax

Due next from this Italian label, distributed by Intermzzo Media, are *The Damned* (Maurice Jarre, complete score for the first time) and *Maschera di cera* (Wax Mask, new film produced by Dario Argento, d. Sergio Stivaletti, symphonic score by Maurizio Abeni).

Doyle, Tiomkin in Seville

The Seville, Spain Film Music Festival in November will feature the music of Patrick Doyle and Dimitri Tiomkin (nice combination?).

Young Musicians Concert

The June 25 Young Musicians Concert in Los Angeles will open with John Mauceri conducting *Kings Row* (Korngold); this will be broadcast on the Disney Channel in early August.

English Film Music Concerts

Stanley Black will play piano and conduct two film music concerts in England: one on June 28 at Tilbury Fort, Essex (with fireworks); and one on July 12 at Kenwood Lakeside. Call Ticketmaster, 0171-413-1443.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Please accept my sincere apologies.

This is a list of concerts with film music in their programs. Contact the orchestra's box office for more information; info subject to change. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lc>.

Silva Screen

Due in July in England is a newly recorded album (Kenneth Alwyn/Orchestra of the Royal Ballet) of music from various Ealing Studios British films of the '30s, '40s and '50s. At the moment Silva is putting attention on their jazz catalog but have recorded several new film music albums for release in 1998.

Sony Classical

At press time Sony planned to issue the *Titanic* CD (James Horner) on July 1; however, the movie is likely to be pushed to October. Due July 29 is *Cinema Serenade*, a John Williams-conducted compilation of film themes adapted for violin (Itzhak Perlman, soloist; Pittsburgh Symphony Orchestra). Due Sept. 16 is *Liberty!* a PBS Civil-War-type series on the Revolutionary War, music by Mark O'Connor and Richard Einhorn, with contributions by James Taylor, Yo Yo Ma and the Nashville Symphony.

Sony's expanded issue of *Star Trek: The Motion Picture* (Jerry Goldsmith) is still postponed, pending negotiations with Paramount.

SouthEast

Due this summer is *Within the Rock* (Rod

Gammons, Tony Fennel; horror/sci-fi, enhanced CD). *Fear No Evil* (Frank LaLoggia) will be released as an enhanced-CD later this year.

Super Tracks

Forthcoming are *First Kid* (Richard Gibbs) and *Dragonball Z* (kids cartoon).

Varèse Sarabande

Due June 24: *Batman: Symphony for a Dark Knight* (new recording, Joel McNeely, cond.). July 2: *Buddy* (Elmer Bernstein). July 15: *Free Willy 3: The Rescue* (Cliff Eidelman) and *Leave It to Beaver* (Randy Edelman).

In the Fox Classic Series, due in August are Jerry Goldsmith's *Planet of the Apes* (1968, complete score) coupled with *Escape from the Planet of the Apes* (1971), and Bernard Herrmann's *Journey to the Center of the Earth* (1959). Due in September are Goldsmith's *The Mephisto Waltz* (1971) coupled with *The Other* (1972), and Herrmann's *The Ghost and Mrs. Muir* (1947, original tracks). Varèse will release another 12 albums of original Fox soundtracks over the next three years, titles to be determined. For musicians union reasons, these will be scores from before 25 years ago. The albums

will be produced by Nick Redman and coordinated by Bruce Kimmel.

In Varèse's series of new recordings produced by Robert Townson, *To Kill a Mockingbird* (Elmer Bernstein) and *Patton/Tora, Tora, Tora* (Jerry Goldsmith) are due in July. An additional eight albums will be released thereafter, performed by the Royal Scottish National Orchestra and conducted by the composer unless otherwise noted: *Who's Afraid of Virginia Woolf?* (Alex North, cond. Jerry Goldsmith, National Philharmonic at Abbey Road), *Psycho* (Bernard Herrmann, cond. Joel McNeely), *The Sand Pebbles* (Goldsmith), *Torn Curtain* (Herrmann, cond. McNeely), *The Magnificent Seven* (Bernstein), *The Great Escape* (Bernstein), *Citizen Kane* (Herrmann, cond. McNeely, including Herrmann's "Salaambo Aria" sung by Janice Watson), and *Out of Africa* (John Barry, cond. McNeely, including unreleased cues and the Mozart Adagio used in the film).

There is no further information on the album of '70s disaster music in preparation, except that recordings of several *The Towering Inferno* cues (Williams) and the "End Credits" from *The Swarm* (Goldsmith) are in the can, conducted by Joel McNeely.

READER ADS

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WANTED

Malcolm James (8 Monks Road, Windsor, Berkshire, SL4 4PE England; ph/fax: 01753-850774; maljames@dircon.co.uk) is looking for PAL videotapes of *The High and the Mighty* (1954, Warner Bros.) and *A Canterbury Tale* (1944, G8 Rank, U.K.).

Sharon D. Lindsey (PO Box 2057, Oak Park IL 60303-2057) is looking for these soundtracks on vinyl LP, but will buy CD if available: *Americana* (Broadway cast, 1927, Helen Morgan/Ira Gershwin/Paul Charig), *Dirty Little Billy* (1971), *The Black Rose of Harlem* (1995), *Raise the Titanic* (1980, John Barry), *The Public Eye* (1993). [There was no album for *Raise...*—LK]

Brent Simon (4025 NW Alder Ave, Albany OR 97321; ph: 541-928-4738) is looking for these CDs: *The Addams Family* (Shaiman), *Krull* (gold edition), *Where the River Runs Black*, *Cocoon*, "batteries not included," *Vibes*, *Another 48 Hrs.* (all Horner), *Indiana Jones and the Temple of Doom* (Williams).

Jiselle Williams (6123 Green Meadow Rd, Lakewood CA 90713; ph: 562-421-7509) wants on CD *A Room with a View*.

FOR SALE/TRADE

Wolfgang Jahn (Auhofstr. 223/1, A-1130 Wien, Austria/Europe; fax: 0043-1-876-7893) can supply many of the fanzines (and more) mentioned in Vol. 2, No. 2, page 14, at more reasonable prices or in trade for fanzines missing in his library.

A. Ong (18 Union St #1, Lebanon NH 03766) has for sale the fol-

lowing CDs (8th \$1/CD): 1) *The Spirit of St. Louis* (Waxman, \$20). 2) *Bot-21* (Young, \$20). 3) *Sneakers* (Horner, \$20). 4) *Mountains of the Moon* (Small, \$30). 5) *La Reine Blanche* (Delerue, \$80).

Michael Rhonemus (646 South Main Street, Bluffton OH 45817) has for sale the following CDs, postage (U.S.) is included in price: *The Four Musketeers/The Eagle Has Landed/Voyage of the Damned* (Schlitrin, Label X, \$30), *The Collector* (Jarre, Mainstream, \$20), *Walk Don't Run* (Jones, Mainstream, \$20), *To Kill a Mockingbird* (Bernstein, Mainstream, \$25), *The Molly Maguires* (Mancini, Bay Cities, \$30).

Brad Taylor (360 N. Bedford Drive #215, Beverly Hills CA 90210; ph: 310-247-9955, fax: 310-556-8921) has the following CDs for trade: 1) promo copy of *Honor and Glory* (Poledouris), 2) *Dad* (Horner), 3) *Dominic and Eugene* (Jones), 4) *Ghost Story* (Sarcel), and 5) *Midnight Run* (Elmami). Particularly interested in trading for things like *Baby's Day Out* or anything not otherwise generally available. Also has more than 70 other CDs for sale or trade. Write for list.

FOR SALE/TRADE & WANTED

Jay Cox (762 B Tremont St, Boston MA 02118; ph: 617-236-5137) is selling 40 Goldsmith and 35 Barry CDs (*Twilight's Last Gleaming*, *Inchon*, *Rent-a-Cop*, *Quiller*, *Beat Girl*, and many others). Call and make offers. Looking for *Last Place on Earth* (T. Jones), John Scott scores for trade or dub and G. Fenton's. Scott articles/filmographies.

Nicolas Deage (45 Servette, 1202 Geneva, Switzerland; deage@cibc.ca) will trade John Ottman's *Cable Guy* promo CD for a copy of Christopher YOUNG's *Tales of the City* promo CD.

Daniel Gauthier (115 7th Avenue, LaSalle, Quebec H8P 2L9, Canada; ph: 514-366-9600; galileo@generation.net) is looking for on CD: *The Boys from Brazil*, *Link*, *Runaway* (Jerry Goldsmith), *The Living Daylights* (John Barry). Has for trade:

Jerry Goldsmith: *Suites & Themes* CD in mint condition.

Rob Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants *The American Revolution, Civil War Journals* (Christopher L. Stone promos). For sale on CD: *Willow* (Horner, \$25.00), *Der König der Löwen* (*The Lion King* German edition w/ extra Zimmer cue, \$35.00), *The 'Burbs* (Goldsmith, brand new, \$65.00). Can provide tape dubs of many rare and hard-to-get scores, write or call for list.

Wolfgang Maier (Carl-Maria-V-Weber-Str. 29, 93053 Regensburg, Germany; ph: 941-703143) wants Japanese LPs of *Get Carter* and *La Piscine*. For trade: CDs: *Baby's Day Out*, *Blood In, Blood Out* (Varèse), *Body Heat*, *The Cable Guy* (promo), *Under the Volcano*, *Mark McKenzie* (promo), *Honor and Glory* (Poledouris promo). LPs: John Scott *Demoskallou* (JSD 100), *Vertigo* (orig.), *Yojimbo* (stereo), *Les Corps Celestes* (Sarcel), *A Dog of Flanders*, *Oh God Book II*, *Scent of Mystery*, *Kriminalmagazin*, *Pastorale* (CAM 10').

John Mulder (Torenstraat 15-b, 9711 JK Groningen, Holland) wants *Honor and Glory* (Poledouris) and everything composed by Georges Delerue. Has for trade: *'Burbs* (Goldsmith, CD), *I promessi sposi* (Morricone, CD), *Soldier of Orange* (d. Paul Verhoeven, fold-out LP), *Alice's Adventures in Wonderland* (Barry, LP) and lots more. Write for list, and send your wants.

Jerry Valladares (201 Lafitte St, Mandeville LA 70448) has for sale the following mint used CDs. Please add \$1.00 8th 1st CD and .50 each additional CD. 1) *Who Framed Roger Rabbit?* (Silvestri) \$35.00. 2) *Innerspace* (Goldsmith, U.S. release) \$20.00. 3) *Dennis the Menace* (Goldsmith) \$18.00. 4) *JFK* (Williams) \$10.00. 5) *White Sands* (O'Hearn) \$8.00. Wanted: used CD soundtracks of all types of music. Please send lists.

Thomas Vogt (3705 Briarwood Dr, Erie PA 16510) has for sale: 1. ex. cond. LP of *Roots of Heaven*, \$150 or best offer. 2. *Dad* (\$20, CD) or *Five Corners* (\$20, CD), will accept trades. 3) *Story of Star Wars* LP, \$8. Wanted: *A Time of Destiny* on CD. Postage included in prices.

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Letters from Readers

They'll Have to Bar Wars

...The John Williams interview (Vol. 2, No. 1) was a revelation. He said something about music that I've always sort of known but couldn't quite articulate:

"It's not only the notes, it's this reaching back into the past... we remember it... that's where the music lives."

It was also telling when Williams talked about music resonating with a possible past life, and how that's a Hindu idea. He's preparing for *Seven Years in Tibet* no doubt, and is immersed in the textures of that project and the Hindu-reincarnation thing. Just goes to show what a ready craftsman Williams is.

About your "rejected liner notes" for the Special Edition soundtracks: I thought they were extremely insightful. That essay of yours got me thinking about *Star Wars* and John Williams in all new ways. If I was producing those albums I would definitely have published your notes, but I can see where Lucasfilm may have found them a bit too insightful for comfort...

These guys don't know what they've got in *Star Wars*, and they don't want to know. George Lucas is hardly more than a magician who's catering to the lowest common denominator while voicing his work with the illusion that it's a rich and thought-provoking story; we feel smart when we watch *Star Wars* because its themes and archetypes are instantly recognizable and no one else is giving them to us. We pat ourselves on the back for "getting" what this guy is about, and at the same time praise him for creating an "intelligent" movie-universe. But it's all just trickery. It was Joseph Campbell's observations that got people seeing the deep, mystical stuff—stuff that wasn't necessarily put there to begin with. The men behind the *Star Wars* show-curtain don't want anyone looking too closely at their best trick, lest the wires are exposed and the spell broken. Their biggest fear, I think, is that if this magic brew went bad they wouldn't be able to recreate the recipe—because they don't know what went into it in the first place!

I'm beginning to think that what happened to John Williams is exactly what happened to our hero George Lucas himself...

"Joseph Campbell began to write

about the mythology that formed the basis of these films," said Williams. "I learned more from him after the fact than I did while I was working on it."

Same with George. George makes *Flash Gordon*. Joseph Campbell calls it new mythology. George says: "Oh, uh, yes, I meant to do that!"

Anyway, it's a shame that the new generation of soundtrack buyers won't read your notes when they pick up the remastered scores (though Matossino's were great, too), but it's great that you've got your own publication in which to rant and rave and ponder the wonder of it all.

Mike Petersen

5229 Artz Street

Halifax, Nova Scotia B3K 2Y4

Canada

...I agree with your analyses of the *Star Wars* films and scores—but did you really think that kind of analysis would have been accepted by Lucasfilm for their promotional artwork? The *Trilogy* is part of our entertainment culture—I remember having been filled with wonder when I saw *Return of the Jedi* at the age of nine—but today, except for *Empire*, these movies bore me.

I tried to understand this sense of wonder, and discovered that it comes from a bright comprehension by Lucas of what people need to see in theaters. However, Lucas doesn't explore that need, unlike Spielberg. Last year, I made my master's thesis on French writer Louis-Ferdinand Céline's *Journey to the End of the Night*, and I remember the look my professor gave me when I told him that Spielberg does the same kind of satire in *Jurassic Park*: see the lawyer devoured on the toilet, and the Park submerged by mud. In both *Jurassic* and *Journey*, nature punishes man for trying to control it.

Your analysis of the postmodern aspects of *Star Wars* is right as well: yes, these movies are "old-fashioned," as they evoke a time when cinema was proud of itself. But see the '90s, with filmmakers like De Palma, Spielberg, McTiernan, the Coens, Gilliam,

Soderbergh, Lynch, etc. *Mission: Impossible* is the perfect example of "deconstruction": De Palma gives us, in a good old-fashioned espionage thriller, bright variations on the way one receives and perceives reality. So, cinema can be a window and a mirror at the same time.

The problem is that movie producers today have forgotten how to surprise people. Films are created to respond to the taste of the audience; the mirror has only one face. People like seeing themselves on screen, knowing how the film has been made before they see it. This system gives us *Twister* (shame on Spielberg!) the heroes have sentimental troubles, and run after tornadoes. It's like Disneyland: between great attractions, you must wait in the line with ordinary boring people. Everybody knows it's computer-made, and that's better: we don't have to think

about it, we don't have to be disturbed—just enjoy the show in safety.

Politically, these movies have to give the audience the illusion that they possess a power which democracy can't allow: witness speeches about self-defense and justice, as in *The Juror*, *Sleepers*, *A Time to Kill* (titled *A Right to Kill* in France), *Ransom*, or that crappy movie with Sally Field playing Charles Bronson. But, and it's the paradox, audiences like being surprised: see the successes of *Seven* and *12 Monkeys*. In France, André Téchiné dives into his characters' motivations, his films are deep and moving studies of human psychology. He doesn't have to put his camera on the head of a cockroach in a toilet to be original. (If you haven't seen *Les voleurs* [Thieves] by Téchiné, with Daniel Auteuil and Catherine Deneuve, and strange music by Philippe Sarde, you have missed something, or you are an unlucky American!)

I find John Williams's *Star Wars* music is much better than the movies. The movies became a franchise, with Lucas breathing down the neck of Richard Marquand, who may not have been much of a director to begin with. But the music is one of the composer's most perfect achievements. Its appeal is universal; it's music you can't forget.

You play it in your mind whenever something exceptional happens to you.

In your article, you point out the fact that Han Solo has no theme of his own. I think I know why: all the characters have solid links between them: brotherhood, fatherhood, master/pupil relationship... but Solo is the Candidate, a kind of *saif* who rejects the Force, and



progressively understands it. He is us, in a way. If Williams had immediately given him a theme, he would have been integrated too early into the plot. One can imagine that at the end of *Return of the Jedi*, Han Solo earns his own motif. I suggest a march in front of Williams's windows in order to obtain a theme for Han... although he says in the interview that Solo has his own theme. Don't we hear something of a new theme at the end of *Empire*...? My memory fails!

About the Special Edition CDs, the most scandalous thing is the price. In France, each release is almost 300 francs (\$50-60) in some shops! I only bought *Empire* and *Jedi*. Yes, the sound is incredible, my favorite *Empire* cue ("City in the Clouds") has never sounded like this, and the new "Victory Celebration" theme from *Jedi* doesn't make me feel ashamed anymore when I listen to the "End Titles." But, thanks to the slipcases, my CDs are already all scratched—and so is my bank account!

P.S. Thank you for the photograph of yourself on p. 3 of Vol. 2, No. 1. Your older brother seems very intelligent, but I thought you were bigger...

Jean-Michel Cavrois

38, rue des crupes

F-62223 Saint-Nicolas-lez-Arras

France

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5967 Chula Vista Way #7
Los Angeles CA 90068

What? Unsatisfied Fans?

...I was impressed when I pulled the latest *Film Score Monthly* out of its envelope. It was a neat thing to see the full-fledged magazine.

But, as I opened the inside, what I feared had become reality. FSM had metamorphosed from a critical overview of film scores, into a "let's give in to the *Star Wars* marketing biz," or a "let's bash *Trek* in all its forms" magazine. Both of which have become prevalent in today's sci-fi magazines.

Let's start with the new Special Edition CDs. Now, I love the *Star Wars* Trilogy; I'm 25 years old, and have grown up with it. I loved the new Special Editions as much as the original films, but nothing got me more mad when I found out that there was little change in the new soundtracks. Most of the new music (for inclusion in the SE's) was unused music they already had. They could've cut up these scores, and released a supplement to the boxed set.

Here's an example: I did have to purchase the ROJ:SE score (only the tape) to get the new "Victory Celebration," which was good, but the album itself was a mess. It is also neat to hear that unreleased music for the cut scene in which Vader contacts Luke at the beginning, but why place it during a familiar part of the album? It doesn't flow very well with the previous material.

I also found "Jabba's Baroque Recital" and "Ewok Feast/Part of the Tribe" superfluous since those cuts were basically the same bars over and over. Even "Leia's News/Light of the Forest" sucks because the latter still has the previous album cut. The tape itself was a mess. There is a hissing more terrible than Darth Vader's respirator in the background.

Moving to *Star Trek*: I found the latest movie great, and a worthy addition to the film series (it was certainly better than *Trek V* and *Generations*). The score was also fun, and very listenable. The album has some of the best material for a *Trek* film since *III*, which was very dramatic.

All in all, I very much enjoy the format of the magazine, I just don't like the new format.

Ryan Pominville
628 7th St N
Hudson WI 54016

I enjoyed this letter, except that I don't like this letter. (Perhaps this is an older code, sir.) Doing soundtrack reviews is like building prisons: everybody says they should build more prisons, but not in my neighborhood/favorite cue!

...I am a true Goldsmith fan, however I must be picky with *Star Trek: First Contact*. When I purchased the CD I knew something was wrong when I saw the last two tracks were songs. I sent a somewhat nasty letter to Mr. Neil Norman at GNP/Crescendo complaining about the lack of more original music by Goldsmith, especially the lift-off of the Phoenix, Data's redemption/T'Pol's final battle with the Borg Queen.

Mr. Norman explained that it was Goldsmith himself who chose the music for the CD, and that if I wanted more music I could pay for the reuse fees or something to that effect. So I got a taste of my own medicine. I know I deserved it but I'm sorry folks, I was hoping for some more music. I'm tired of hearing the STTMP and Klingon theme, and honestly I was also expecting the opening credits to be a loud military-type theme for the TNG cast.

Gregory K. Donabedian
69 Plymouth Rd
East Providence RI 02914

...Recently I caught an excellent program on television called *The Cape*. It is one of the most authentic ren-

derings of a drama relating to the space program. Corbin Bernsen, as the lead, has finally found a good role. I have been wondering why *The Cape*, as good as it is, does not have better publicity. More than that I really enjoy the theme for *The Cape* by John Debney. Do you know if it has been or will be released? Again thanks for your effort in producing an excellent publication!

Lance C. Lane
13528 NE Rose Parkway
Portland OR 97230

As far as I know there is no release of the theme. Perhaps this letter will inspire a BCD box set of The Cape music.

From the Lands of Miscellaneous

...The March/April issue was jam-packed with great stuff. I particularly enjoyed John Bender's "Into the Dark Pool of Soundtrack Related." As a fan of Roy Budd's *Fear Is the Key*, I agree the sound effects on the epic "car chase" is intrusive, and until reading the article wasn't even aware a clean version exists. Is John a sometimes record producer, like you?

Also, I'm older than you (36) but I'm consistently impressed with your knowledge of older scores (i.e. your appreciation of Schiffrin's *Bullitt*). Many kids your age never even heard of the scores you write about and that's why I enjoy your writing. You may be poor now, but not for long!

Mike Pezzuto
174 Bolton St #3
South Boston MA 02127

Thanks! If I have good taste, it's because I have good teachers! John was only speculating that a music-only tape of Budd's "Car Chase" from Fear Is the Key still exists—obviously it was recorded that way once, but whether the master tapes are still around remains to be seen. I didn't mind the sound effects, they remind me of CHiPs.

...According to Sibold Tonkens's report on the Fifth International Film Music Congress in Valencia, Michael Kamen remarked that he would not be scoring a *Die Hard 4*, should one be made, because every new sequel affords him less time to compose a new score.

Coming from Michael Kamen, I find that concept laughable. What new score? This guy should be the poster boy for the recycling movement. If the music's good enough for *Die Hard*, then why change a single note for the two

sequels? And if audiences screamed themselves over those scores, then why not "adapt" them for the action sequences in *Last Action Hero*, *Hudson Hawk*, *Licence to Kill*, *The Last Boy Scout*, the hockey sequence in *Lethal Weapon 3*, the dirty rotten sheriff in *Robin Hood: Prince of Thieves*, and the dirty rotten Cardinal Richelieu in *The Three Musketeers*!

Michael Kamen says he won't be scoring *Die Hard 4*? That sound you hear is thousands of relieved sighs from film score fans happy that they won't have to endure listening to another temp tr—I mean, another "new score" by Michael Kamen.

Dave Buzan
1314 NW 4th
Gresham OR 97030

Kamen originally adapted a Brahms symphony for Die Hard 3, wrote a ton of new music, and had it thrown out. He had days, not weeks, to finish the picture—and it still ended up with cues tracked from the first two films. I think Kamen doesn't want to do more of these films because he's disappointed too.

...FSM new format feedback: WOW!!!
Lars Jacobsen
Elmelundvej 9, 3. th.
DK-2700 Copenhagen
Denmark

...J.D. Smith asked (Vol. 2, No. 2) about why there are no recordings of any of the Steiner-scored James Cagney films. Well, there is one! We recorded a 20-minute suite from Steiner's *White Heat* for BMG Classics. The album is an import entitled *Film Noir* [09026 68145-2, reviewed last issue -LJK] and was conducted by Bill Stromberg. Any of the mail-order outlets should have it.

I also want to congratulate Lukas Kendall on the new look of his magazine. Hopefully, it will attract some mainstream readers, while retaining Kendall's wonderfully cynical take on today's film-music scene. As a recent Internet-user, I am gratified to find something written about film music that isn't 100% stupid.

John Morgan
Tarzana, CA
JMorgan643@aol.com

A Centurian lives to serve. On the subject of J.D. Smith's letter, please note his correct address: J.D. Smith, c/o KUSE, 223 Roberts Road, Pacifica CA 94044. See you next month!

FROM THE INTERNET

re: FSM Vol. 2, No. 2

"I am convinced that in the far reaches of outer space, there does exist a universe that is a mirror to our own—the sole inhabitants being 'the Dursman' and all contributors to the 'Score' section of FSM. And in this strange, mirror universe, the following phenomena exist:

- Sleepers was the best score of 1996
 - The Relic is a good film
 - Joel Goldsmith's action cues were the worst part of *First Contact*
 - The darkened chorus was the worst part of *Ghost and the Darkness*
 - Broken Arrow has a single redeeming quality
 - Daylight is a better album than *First Strike/Rumble in the Bronx*
 - The Portrait of a Lady merits a better rating than *E.T.*
 - Charles Bond is a bad filmmaker
 - "However, here on Earth, that just ain't the way things are!!!"
 - "There IS one thing, however, that both universes can agree upon—The Rock sucks ass!!!"
- Dave Friede
friede@scf.usc.edu

We Fear Change: The Coming of DVD

They're the size of CDs and promise better quality than laserdiscs. Will DVDs have an impact of extraordinary magnitude? The "Laserphile" knows...

by ANDY DURSIN

I know what you're thinking.

Laserdiscs are cool, but what's

the deal with this new-fangled DVD

system? Shouldn't I wait to see if DVD

catches on before investing in laser?

There isn't any doubt that DVD is the wildcard in home electronics at this point, but writing off laserdisc just yet—with its strong selection of available software—is ludicrous. While it's true that any new system that promises as much as DVD cannot be easily dismissed, there seems to be an equal amount of good and bad points with it. Here's a basic rundown for those totally in the dark—and an explanation why lasers are still the most worthwhile home-entertainment investment right now:

+ The upside for DVD: Convenience. DVD offers roughly 135 minutes of video programming on one CD-sized platter. (LDs offer 2 hours, or 1 hour depending on the format, of programming on two separate sides of an LP-sized platter.) DVD features 500 lines of visual resolution, while laserdisc offers 420. (VHS, by comparison, has just 240!) DVD offers multi-language audio tracks plus the director/cast commentary tracks of lasers, as well as consistent still-frame capabilities (not on all laserdiscs) and the choice of watching the movie letterboxed or in a full-screen aspect ratio. Prices on software start at \$20-25 (\$10-\$15 lower than laserdisc), though when laserdiscs initially started, their prices also began at a lower level than where they currently are (generally \$34-\$50).

- The downside: Early DVD releases and players have been widely problematic in terms of quality. The consensus is that most DVDs, despite having the capability of looking slightly better than their laserdisc counterparts, have thus far not looked anywhere near as good. As time progresses, this may change (after all, early laserdiscs didn't look anywhere as good as they do now), but there appears to be a "sink-or-swim fast" proposition on the table. Warner Bros. (Time-Warner) and Columbia/TriStar (Sony) are the main proponents behind DVD technology—meaning these studios and the various companies they distribute on video (New Line, MGM) are the only ones providing

software right now. Disney, Fox and Universal, plus laserdisc companies like the esteemed Criterion/Voyager Company, have no current plans for releasing DVDs. They're going to take a "wait and see" approach, which could hurt this format, seeing that its massive advertising suggests that, if DVD doesn't catch on relatively quickly, it's not going to catch on at all.

Another potential problem is a device called "ZOOM," which means that after you buy a certain title, you have to connect to the company that produced it and get a "code" in order to watch it. (In other words, you have to pay an additional fee to watch the movie each time you want to!) This technology is in the developmental stages, but some companies (including Disney, which is hesitant about becoming involved with DVD) are apparently latching onto it, which obviously isn't good for any of us.

But perhaps even more troublesome is the widespread feeling that DVD has to be successful in VHS households in order for it to work. Why anyone believes this will happen, when laserdisc has always remained a "niche" market, is beyond me. (The rallying cry of VHS owners in response to laserdisc has always been, "What good is it? It doesn't even record!") Most VHS owners simply don't care about watching their movies in letterbox format, or in Dolby Surround—they simply pay their \$3, pop in the tape, watch it, rewind and return. Why these viewers who could care less about home-theater technology would change formats to a system that *still doesn't record* is not something that makes a whole lot of sense. If laserdisc couldn't penetrate into the mainstream, why will DVD? And if DVD is successful in a widespread way, won't the prices start rising to the level of new-release rental videotapes (near \$100), thereby eliminating the "low-cost" aspect of the format? There are too many obstacles in the way of thinking DVD is going to be a hit right off the bat, outside of it initially catering to the "gotta-have-it-first" techno-nerd crowd, which isn't going to sustain sales for very long.

Thus, laserdisc appears as if it will be around for quite a while—perhaps until High Definition TV, if DVD flounders by the way of Beta, 8MM, and other forgotten technologies. The fact that there's so many movies—many of which will never be released on DVD—and Special Editions available for laserdisc means that this format will not be abandoned in the near future. Indeed, many lasers may become hot collector items, with their additional supplementary materials, commentaries, deleted scenes and the like.

So, while some can "wait and see" for DVD, you can still enjoy top-of-the-line video and audio, plus a massive selection of titles, exclusively on laserdisc. Here are some of the more interesting releases that have popped up on LD in the recent past...

Superman II and Superman III

Warner Letterboxed Editions, \$39.95 each

After years of requests, Warner Bros. finally got off their DVD bandwagon just long enough to reissue the two Alexander Salkind-produced *Superman* sequels in letterbox format. Neither has any of the additional footage ABC restored



Showdown in the Fortress of Solitude: 1981's *Superman II*, starring Christopher Reeve.

for their network airings, just an original trailer, and the transfers on both discs (particularly *III*) are nothing extraordinary. However, seeing both pictures in their original widescreen formats should be sufficient attraction for *Superman* buffs.

Superman II (released in the U.S. in 1981) is regarded as one of the finest sequels ever produced; without the shifts in tone that made its predecessor a somewhat uneven ride, Richard Lester's follow-up remains the smartest,

sharpest, and most exciting effort in the Man of Steel's big-screen career. The only area where the sequel pales is, alas, in its music score, which is basically Ken Thorne rehashing John Williams's original themes with a smaller orchestra. (This is the movie that gives its composer the thankless credit, "Music Composed and Conducted by Ken Thorne from Original Material Composed by John Williams.") While the "Krypton" motif agreeably fits the Phantom Zone villains as they arrive on the planet "Hoo-ston," the rest of Thorne's score is warmed-over Williams and thoroughly blah. The filmmakers would have been better off giving Thorne more creative freedom, which happened in *Superman III* (1983). Here, Williams's classic theme pops up, naturally, but is interspersed with Thorne's own music, fitting the picture's more laid-back, tongue-in-cheek comic-book approach. As a sign of the times, Giorgio Moroder was brought in to write a handful of original songs, but curiously, it's hard to hear any of them. Many are almost totally inaudible (and inexplicably *exclude* lyrics!), originating

from background stereos, and none play any prominent narrative role.

As for the movie, it's fascinating how this sequel's reputation has sunk in recent years. Despite the fact that the film was a worldwide box-office smash (and received mostly positive reviews), viewers today pass it off as unworthy. While Richard Lester's approach is lighter and less ambitious than its predecessors, *Superman III* is a lot more fun than you might expect. [It sucks. I remember people hating it. -LJK] David and Leslie Newman's script is deft, containing some terrific moments involving Superman's "evil twin" and a plot that keeps on moving, while incorporating several of Lester's trademark slapstick sequences. It's light and entertaining, which is more than you could say for its Cannon Group-produced follow-up, *Superman IV: The Quest for Peace* (1987), which remains unavailable on video in letterbox format (and hopefully will stay that way).

As I mentioned, the transfers on both sequels are nothing spectacular; *Superman II* looks much sharper, though there are still some

apices and print imperfections. However, both films look vastly superior to the garish, antiquated transfer on the original *Superman* letterboxed disc, which remains in desperate need of THX remastering and restoration of the excised footage from its expanded TV airings (which, by the way, we will examine in an upcoming issue of FSM). Given Warner's penchant for delaying titles (and newfound interest in DVD), that doesn't look like it will happen anytime soon.

Ghost Story

MCA Widescreen Edition, \$34.95

Peter Straub's spine-tingling bestseller—which juggled several different narratives into its chilling tale of a ghostly revenge bestowed upon a group of elderly men in a small, upstate New York town—was adapted into a Universal big-screen effort by director John Irvin (*The Hotel New Hampshire*) and screenwriter Lawrence D. Cohen (*Carrie*) in 1981. While the intricate plotting and character development that made Straub's complicated but satisfying

The End of Soundtrack Albums?

DVDs are making several promises due to their increased storage capabilities. A single DVD can include both a full-screen version of a film, as well as a letterboxed version, thus allowing the letterbox and non-letterbox halves of the population to coexist in peace. And their ability to store audio tracks and subtitles in several languages ridicules that whole Tower-of-Babel thing.

Theoretically, the fun shouldn't stop there. Certain laserdiscs over the years have offered isolated music tracks on a secondary audio channel—in other words, if you're watching MCA's deluxe 1941 laser, you can press a button and hear the complete John Williams score in stereo, synched to the film. However, laserdisc producers have been limited

and every release. That won't probably won't happen: for one thing, isolated music tracks no longer exist for many older films, and even (shockingly) some more recent ones. For another, it's hard. The easiest way for DVD producers to include isolated music is to tack it on as it was edited and mixed for the film (certain lasers have been done this way). The only problem is, it sounds awful: the music by this point has been dialed up and down in volume and equalized to mesh with dialogue and sound effects. In addition, it can have some brutal edits made to accommodate revised film footage.

To do isolated music tracks properly, somebody has to go back into the studio and synch up the original reels to the film. For certain scores—par-

brainer to put back in cues that might have been dropped, but what do you do with cues that were heavily edited? Do you recreate the cuts, or let the music drift out of synch? The most successful isolated-tracks on laserdiscs have found a happy balance between the two.

Which raises the question: isn't what we're talking about the future of soundtrack albums? Conceivably, you could drop in your DVD, turn the TV set off, go to the isolated music, and listen to it like you would a CD, cassette or LP. Some degree of programming would be required to skip to just the music parts—that could be built in, or it is not inconceivable that fans would distribute (via the Internet) time codes to punch into your player to get just the music.

If this comes to pass, who will need score CDs when in mere months after

record, and you have to pay the musicians a portion of their salaries again. But with DVDs, the film score is still in its original media—you can listen to it separately, but it's still synched with the picture. Ergo, no reuse. By the same token, expect some sour record companies when the film studios start putting what are, for all intents and purposes, soundtrack albums on their DVDs. And expect some legal arguing over who has the right to do what.

It will all depend on the next 12 to 24 months: whether DVD takes off, whether the video companies make a habit of including isolated music tracks, and whether people start to discover these tracks as "soundtrack albums." Personally, I think DVDs will dominate the sell-through video market due to their size, quality and convenience. It's CDs all over again—re-

DVDs, with their isolated music tracks, could completely replace soundtrack albums.

Whether they do or not depends on how video companies behave in the next year.

by the technology: if they want to include commentary from the filmmakers, or extra surround channels, the isolated music has to be in mono, or dispensed with altogether.

With DVDs, the compression technology is so sophisticated that a single disc can carry up to eight stereo audio tracks, so technically an isolat-

particularly John Williams ones, which have complex edit plans—recreating the synchronized, chronological score is much easier said than done. For older scores, this may require significant restoration of the original elements; even for some newer ones, remixing may be required. Creatively there are dilemmas, too: it's a no-

a film's theatrical release you can get the complete score in (better than) CD-sound on the DVD? DVDs could make colossal losers out of the U.S. and U.K. musicians unions: for years they have received "re-use" payments every time a score is used in a medium outside the one for which it was recorded—put a film score on a

buy your collection! Videotapes will continue for recording and rentals, and laserdiscs will be what LPs are today: a die-hard contingent looking for out-of-print discs. DVDs will replace "archival" soundtrack albums, and real soundtrack CDs will actually be listenable, coherent programs. What a world! —Lukas Kendall

novel so enthralling were obviously simplified for a workable 110-minute movie, the film still retains the spirit of the book's punchiest supernatural vignettes, aided by great cinematography from Jack Cardiff (*The African Queen*, *The Red Shoes*) and Philippe Sarde's fine music score. Fred Astaire, John Houseman, Douglas Fairbanks, Jr., and Melvyn Douglas comprise the film's "Chowder Society," a group of aging men who gather to tell ghost stories around a burning fireplace and plenty of brandy. Out of their buried past comes a strange young woman (*Star Trek: First Contact*'s Alice Krige, a bit heavier here and just as captivating) who has also been recently involved with Fairbanks's son (Craig Wasson) at a Florida college. The movie does an okay job incorporating flashbacks into its ongoing narrative, though it seems as if the explanations of some of its seemingly extraneous supporting players must have bit the dust on the cutting-room floor. (In this age of adapting horror novels for TV mini-series, a la *The Shining*, perhaps some network executive should take a look at this property.) Nevertheless, there's still something really entertaining about the movie, and in its best moments (particularly concerning Wasson's relationship with Krige), *Ghost Story* remains a superlative spookfest. MCA's widescreen transfer is vastly improved over its previous out-of-print, non-letterboxed disc, and is accompanied by a vibrant mono soundtrack, as well as the film's original trailer.

The Cowboys

Warner Letterboxed Edition, \$39.95

This 1994 "Restored Edition" of Mark Rydell's enjoyable 1972 John Wayne western will be of interest to film-music fans as it contains the original "Overture," "Intermission," and "Exit Music" from John Williams's score. Unheard since several premiere engagements, the tracks are in full stereo and sound terrific, as does the film itself, presented in Dolby Surround along with a good-looking letterboxed transfer. The film, criticized by some since it dares to kill off "The Duke," reunites the creative team behind *The Reivers* (Rydell, Williams, and screenwriters Irving Ravetch and Harriet Frank, Jr.). It remains one of the best films from Wayne's later period, with appropriate menace served up by a sadistic Bruce Dern and good support coming from Roscoe Lee Browne and Colleen Dewhurst.

Next Time: We hope to take a look at the eagerly awaited box-set of *Patton* (Fox, \$89.98), Criterion's restored edition of *Brazil* (\$124.98), and various other new releases. Until then, excelsior!

O B I T U A R Y

Brian May

1934-1997

by Paul Andrew MacLean

BRIAN MAY died April 25 from a heart attack while visiting friends in Melbourne, Australia. He died in the home of fellow film composer Allan Zavod. He was 63. He is survived by his wife and four children.

Brian May was a unique composer with an individualistic and eclectic style. He could evoke warm sentiment and visceral suspense—sometimes simultaneously. He had a gift for lyricism which Georges Delerue would have envied and could make a stationary theater seat feel like it was going 100 miles an hour. He was, in short, everything a film composer should be.

May was born in Adelaide, Australia on July 28, 1934. He attended the Conservatorium in his home town with the intention of becoming a concert pianist, also studying theory, orchestration and violin. He later began composing and arranging during a stint in the Army; after which in 1957 he went to work for the ABC (Australian Broadcast Commission). He was musical director there on many variety shows through the 1970s, and began his first feature and television composition work at that time.

May's early film work in the horror genre bore the influence of Bernard Herrmann, but unlike so many others he was no mere imitator. Like Herrmann, he scored for unusual orchestral ensembles, and preferred to orchestrate his scores himself. But unlike Herrmann, May had a strong gift for lyrical orchestration and a phenomenal command of counterpoint. All of May's scores have a wonderfully flowing orchestration, every note placed for maximum impact, in a graceful style worthy of Ravel.

Fittingly, director Richard Franklin took an instant shine to May in the 1970s. A friend and protégé of Alfred Hitchcock, Franklin's cinematic style gelled perfectly with May's. The Herrmann/Hitchcock influence was perhaps most apparent in Franklin's 1977 supernatural thriller, *Patrick*, a low budget but effective film produced by Antony Guinane (who was

something of an Australian Roger Corman). The surging, attacking string writing, prominent use of harps and complete absence of brass recalled Herrmann's work for Hitchcock, but May slipped in his own brand of lyricism, which made an effective counterpoint to the terror sequences. (The Italian release of the film was re-scored by rock band Goblin.)

May continued working for Antony Guinane, scoring more films for Franklin and another young new director, Simon Wincer. Two years later, producer Byron Kennedy and director



Brian May in the early 1980s.

photo courtesy of CinemaScore

George Miller had just completed a new action picture, *Mad Max*, and were convinced no one could be found in Australia to score their film. The two were having dinner at friend Richard Franklin's home one evening when Miller paused to inquire what Bernard Herrmann score was playing on Franklin's stereo. Franklin surprised them by revealing it was Brian May's score for *Patrick*. Kennedy and Miller immediately contacted May. Although a highly resourceful picture, *Mad Max* was nev-

ertheless a low-budget film without a great deal of production value. May's score lent incalculable scope to the film, making it larger and more furious. Again did May select an unusual acoustic palette, scoring for strings, large brass and large percussion sections, but no woodwinds (save a solo saxophone and one piccolo). Coupled with furiously staccato writing and Stravinskian time signatures, the result was a

French horns" was how he described it to *CinemaScore* magazine) and strove to accent not only the action but the overwhelming human atmosphere of tragedy. May's ensemble is typically unusual: strings, brass, percussion, and very sparse use of woodwinds. While the resultant score was highly listenable, the *Road Warrior* soundtrack album proved a bit of a disappointment. Produced without May's input, it

with an exciting musical accompaniment, however. This was his first experience working in Hollywood, and as such, the larger budget and time-crunch convinced May to work for the first time with an orchestrator. May asked Fred Steiner, who had been suggested to him by Jerry Goldsmith. Sadly, the poor box-office performance of the film did not help bring more Hollywood offers May's way.



Mel Gibson as Max with Emil Minty as the Feral Kid in *The Road Warrior* (*Mad Max 2*, 1982), featuring Brian May's best-known score. Right: Varèse Sarabande's album to the first *Mad Max* (1979).

contained sound effects in several tracks and

strident, metallic score, perfectly underscoring the film's barbarous, high-velocity car culture. A groundbreaking action score, *Mad Max* won the Australian Film Award for Best Music.

May's work for Antony Guinane continued, and he provided a particularly memorable score for Simon Wincer's effective *Harlequin* (aka *Dark Forces*) and even lent atmosphere to the laughable vampire movie *Thirst* (in which Henry Silva's death scene was one of the most unintentionally funny in movie history).

In 1981 May received the seemingly enviable job of providing some original music for Peter Weir's World War I epic, *Gallipoli*. Unfortunately, director Weir was not interested in original dramatic underscore, preferring to use the soundtrack he had cobbled together from existing sources (mainly classical music and Jean-Michel Jarre's "Oxegene"). May received credit for "Additional Music" but there is no original dramatic underscore in the film. A pity, considering what a remarkable canvas this Lean-esque film could have provided.

The same year however, May happily reunited with Kennedy and Miller to write what is arguably his masterpiece, *The Road Warrior* (aka *Mad Max 2*). Although the sequel to *Mad Max*, May took a different approach from the unrelenting stridence of the first film. He opted for a far more legato and epic sound ("soaring

only a portion of the exciting action cues. (An expanded reissue looks impossible, as the recording studio in Australia reportedly destroyed the session masters.)

May looked certain to gain a stronger foothold in Hollywood when Universal appropriately gave Richard Franklin the daunting challenge of directing *Psycho II* (1983). Franklin naturally intended to bring May along to compose the score, but as pre-production advanced, Universal felt the film was worthier of a larger budget (and thus, a more high-profile composer). Jerry Goldsmith, long Franklin's favorite composer, was solicited for the job. Although out of the project, the modest May could not complain, since Goldsmith was always his own personal favorite film composer too. Goldsmith's score was of course typically excellent. Still, one wonders what May himself might have written, and how differently his career might have unfolded had he gotten the job. (Incidentally Goldsmith is himself a fan of Brian May and stated publicly how impressed he was by the *Mad Max* scores.)

Franklin did call upon May's talents for his next Hollywood picture, 1984's *Cloak and Dagger*. This was unfortunately a weak and sentimental take on the "boy who cried wolf" theme, starring Henry Thomas as an adolescent with an active imagination who becomes involved with foreign espionage. May came up

When *Mad Max Beyond Thunderdome* went into production, there was little doubt in the minds of film music fans who would be tapped to supply the score. The *Road Warrior* music was such an important element of that film and the soundtrack sold respectably well (considering it had no pop songs) so naturally Brian May was a shoe-in for the job. However in a decision reminiscent of

Universal's, Warner Bros. decided a more high-profile composer was required. *Mad Max Beyond Thunderdome* is unquestionably one of the best scores Maurice Jarre ever wrote, but again one cannot help but feel May would have delivered an amazing and unique score. In any case, *Mad Max Beyond Thunderdome* had so little to do with the other two films it was hardly a *Mad Max* film at all.

Despite this Hollywood setback, May remained active in his native Australia. In 1986 he provided the score for the Australian mini-series *Return to Eden*. Although something of a soap opera (more or less in the style of *Dallas* or *Dynasty*), May nevertheless fashioned an impressive score, with some nice romantic themes and powerful action cues. In 1986 May was invited to score *Death Before Dishonor*, a Hollywood action film about U.S. Marines, and the directorial debut of stuntman Terry Leonard. May provided a brassy, patriotic score with a nice Americana flavor. (Unfortunately the accompanying soundtrack album seemed to have been rushed into production, and was rendered unlistenable by hackishly uneven mixing.) May's last Hollywood assignments were horror films: *Freddy's Dead: The Final Nightmare* (1991) and *Dr. Giggles* (1992).

It cannot be denied that with the passing of Brian May, a unique and gifted voice has been silenced in the film music world. Despite being undervalued by Hollywood filmmakers and studios, May nevertheless continued to create exemplary and inventive work, and was unquestionably the finest of Australia's screen composers.

Inside the Industry: Promotional Soundtracks

Part II of an in-depth look at those mysterious "promo" CDs.

by Rudy Koppl

OUR LAST INSTALLMENT looked at CDs by Alan Silvestri, Hummie Mann, Richard Bellis, Christopher Stone, Mark McKenzie and others (Vol. 2, No. 2). Now Rudy Koppl unearths the particulars behind more discs...

Ernest Troost

The Canterville Ghost

When Ernest Troost told me last July, "I found out today that I was nominated for an Emmy for *The Canterville Ghost* (Hallmark Prods./ABC)," little did he know that on September 7 he would win the Music Composition for Mini-Series or Special Emmy Award.

"I think it's an honor to be selected by your fellow composers," he humbly offers.

The Canterville Ghost is a great score with an orchestra and choir. Troost composed it over four weeks and recorded it with a 26-piece orchestra, including a keyboard player who provided the choir. Why did it become a promo?

"I felt like it was one of the best movies I have worked on, and it's the kind of score I like to write," the composer responds. He knew it wasn't going to be released, since it was a TV movie. "None of the commercial labels are interested in releasing it. They would have to pay re-use fees for commercial release."

1,000 copies were made of the promo in June 1996. Of its effect, Troost says, "It's too early to say, but the promo has been well received. Producers can take it home and really listen to it, instead of cassettes. I also think that by having a four-color package, it presents the music in the context of the movie. It captures the mood of the movie in your packaging, especially if you haven't seen it."

Troost has done a number of film scores including *Tremors*, *Dead Heat*, *Tiger Warsaw* and *Night Visitors*. He's also worked in TV and has done scores for over 70 award-winning animated films. At least two of his CDs are out on Light Year Records, *Pegasus* and *Beauty and the Beast*. Both include narration, but the music is featured separately on the CD as well.

Troost has since pressed a second promo CD, to Hallmark Hall of Fame's *Calm at Sunset*, an evocative and tender orchestral score.

Nicholas Pike

Captain Ron

One of the first promotional soundtracks was *Captain Ron*, to a 1992 Kurt Russell film. The score is by Nicholas Pike, who has three CDs

out commercially: *Critters 2*, *Sleepwalkers* and *Tales from the Crypt* (one cut on the Big Screen compilation). 500 copies of *Captain Ron* were made in November 1992. "Because of the release schedule and the post-production schedule there were pretty hefty re-use fees," Pike recalls. "I liked the score and didn't want it to gather dust, so I did it myself. I made a deal with Disney that *Captain Ron* would not be for sale if I put it out."

Pike was very concerned about quality. "Nothing was cheaply done; it was top-drawer all the way," he explains. "It really depends on how hands-on you are with the project. I picked and chose cuts the way I wanted. I got a hold of artwork for the cover. I took it all to the manufacturer and said, 'This is what I want.'"

It took Pike about six weeks to compose *Captain Ron*, and the disc is 38:44 long. We



favorite CD. It was more to show people another style of music, like working on a romantic comedy coupled with the Caribbean sound."

Since *Captain Ron*, Pike has done many scores. He is not working on another promo, but as we talked further, he saw a reason for it.

"If I'm happy with the score and it's not released, that's the reason for doing it [a promo]. I might do a compilation, but I want to re-record a lot of the material. I did *Prince and the Pauper* [Disney] and it didn't get released. I'd like that to be out, but only 20 minutes need to be done with other things." Great idea!

Peter Rogers Melnick

By Name/No Title

Peter Rogers Melnick pressed 1,200 copies of his promo in September 1995. Not only does it look professional (artwork, graphics, etc.), it



Left: Ernest Troost, 1996 Emmy winner for *The Canterville Ghost*. Right: Nicholas Pike.

talked quite a bit about the "Main Titles."

"I wanted to do it with Al Jarreau, but it was too expensive," Pike explains. "So I got four percussionists. One percussionist, Andy Naroll [steel drums], was a Jewish guy from Brooklyn who goes to Trinidad and jams. I can't believe it! On the cut 'Belize Breeze,' he played all the drums and overdubbed steel bass and melody from there. His father gave him his first steel drum when he was a kid during the War."

Did this promo get any work for Pike? "It's hard to say. Some people I send it to, it's their

sounds great and helped him get work. On this CD are *Convicts*, a film with James Earl Jones and Robert Duvall; *Indictment: The McMartin Trial*, an HBO movie with James Woods; *Arctic Blue*, a film with Dylan Walsh and Rutger Hauer; *L.A. Story*, a Steve Martin film; *Sextet*, a piece for the Twyla Tharp Dance Co.; *The Dinosaurs*, PBS; and *Chinese Cabaret*, a sax piece. The CD is 45:07 long and is an impressive exercise in orchestral, choral and electronic expression—especially *The McMartin Trial*, with its apocalyptic voices ringing out, and

Arctic Blue, with its soothing orchestration laced with gentle electronics.

When asked what it takes to do a promo, Peter answers step by step. "You decide to do it, get your CDs and tapes ready, figure out the order, create the master and put the material into the digital domain [Pro Tools]. Then make the master CD. This goes to the master lab to create the final master, which all CDs are print-



Peter Rogers Melnick

ed from... and last is the packaging."

Melnick issued his promo to demonstrate his versatility to producers. "Some listen who are music lovers, some have a limited amount of time to make a judgment," he says. "I'm an idiosyncratic type of composer. I work on a wide range of areas. If you contrast *Convicts* and *McMartin*, they are really different types of music. Some composers establish themselves with a warm Disneyesque type of writing, but that's not me. The challenge is not to spread yourself too thin!"

Has the promo helped Melnick get work? "Not only did it get me to the short list, but one production was temp-tracked to my music. When you're hired, it's a major miracle! It's got to do with your demo, credits and what your chemistry is like."

Will Peter Rogers Melnick do another promo? "Not now. I feel like, in nine months, I've done six scores, so I have enough material. But I want to wait a little bit longer. I'm growing as a writer and I'm a better writer now. The material reflects that!"

MGM/United Artists CD Sampler

One of the strangest promos I came across while researching this article was the *MGM/United Artists Compact Disc Sampler*.

The CD was produced in 1994 and contains cuts from films produced by the "new" (post-

1986) MGM such as the overture from *That's Entertainment! III*, and "Turning Circles" from *The Cutting Edge*, as well as score cues from old United Artists films: *The Magnificent Seven* (E. Bernstein, 2:06, 1960), *The Pink Panther Strikes Again* (H. Mancini, 2:37, 1976), *The Big Country* (J. Moross, 3:21, 1958), *A Man and a Woman* (F. Lai, 2:41, 1966), *The Apartment* (A. Deutsch, 1:47, 1960), *Hawaii* (E. Bernstein,



2:12, 1966), *Last Tango in Paris* (G. Barbieri, 3:24, 1972) and *The Black Stallion* (C. Coppola, 3:56, 1979). There's also "Jesus of Nazareth" from *The Greatest Story Ever Told* (A. Newman, 3:30, 1965), "Overture" from *It's a Mad, Mad, Mad, Mad World* (E. Gold, 2:18, 1963), and "Windmills of Your Mind" from *The Thomas Crown Affair* (M. Legrand, 2:19, 1968). All these are from the original soundtracks. Can you believe it?

According to former MGM/UA executive (and former Rhino producer now at Capitol Records) Marilee Bradford, "This sampler was created at a time when we were trying to resurrect the M-G-M Records and United Artists Records labels. The purpose of the sampler was to promote interest in this idea in order to get a manufacturing/distribution deal, and to promote MGM/UA's master recording assets for licensing purposes. The sampler grew out of the spoils of a three-day retrieval process of UA masters from the Capitol vaults in late 1993, which I personally conducted."

The new Metro-Goldwyn-Mayer Inc. and old United Artists material on this disc should not be confused with the pre-1987 M-G-M catalog, which is owned by Turner Entertainment, and being released through Rhino Records.

Bradford does not recall how many CDs were manufactured, but believes it to be a "hefty" number (an accompanying two-page promotional fold-out had 36,000 copies printed). Eddie King at KingSound was the engineer, with de-noising by Doug Schwartz of Audio Mechanics.

Of the CD, Schwartz says, "I finished that promo two and a half years ago. The UA stuff, they are trying to figure out what to do with it. That's why it's unreleased. There are no special plans to reissue it, but I would expect it sometime in the future to come out."

Bradford adds that the material may be slated for release sometime in the future, pending the resolution of certain legalities. So hopefully fans will have another catalog of great music to look forward to on CD.

Colin Towns

Towns Promo One

Colin Towns is a British composer who says, "Everybody's terrified about doing something different. I'd rather learn a new way of approaching soundtracks."

Towns has done more than 25 scores for films, TV series and made-for-TV movies. He also plays in a jazz band, writes music for plays, does TV IDs for British television and even records with Roger Daltrey of the Who. His first promo CD, *Towns Promo One*, was made sometime in 1994. 200 copies were pressed, and so far it's the longest single promo I've heard, 74:07. The disc includes previously released music from *Wolves of Willoughby Chase* (on CD, but out-of-print), *Brother Cadfael* (on CD), *Beatrix Potter* (on CD) and *Vampire's Kiss* (Nicolas Cage movie). About *Kiss*, Towns says, "Hemdale wouldn't let me release it [commercially], but the publishing rights moved to BMG. So I just did a re-recording with the National Symphony Orchestra of London [last September]. It's going to be released soon."

Also on his promo are unreleased cues from *Clarissa* (BBC costume drama), *Prisoner* (actually called *Captives*), "Elizabeth Taylor" (a commercial for Diamonds), *Fear* (English TV series), "Concerto of Love" (library music), *A Circling of Sharks* (TV movie with George C. Scott), *Fellow Traveler* (HBO movie), *Only One Survived* (CBS movie), *Nice Town* (English TV



Colin Towns

series), *Journey to Knock* (English TV movie), *Anglo Saxon Attitudes* (English TV series), *Daughter of Darkness* (TV movie), *Bellman and True* (a TV series, feature film and a strange remake), and *Sin Bin* (English TV).

Also available on commercial CDs are "Dream of Pain" (Towns's big-band music, released in England on CD), "1930 Cityscape" (on Koch's CD reissue of the *Full Circle* score), "How Does the Cold Wind Cry" (on a Roger Daltrey record), *Capital City* (English TV series), and *Blind Justice* (English TV series).

Why did Colin pick these scores? "One of my strengths is I've been very diverse. If it's a large orchestra, great, but it could be just a few players and me or just electronics. I'm just as happy in any of these areas. Variety is the main reason here."

Did his promo get work for him? "I think so. I've moved on from this promo. But every time I send it out I get a good response. I only send it when they ring me up, not cold. Also, this is the first one I've done on CD, but I've got two more. No titles, we just put dates on them. The packaging is done pretty much the same."

After *Promo One* Colin got a CD-burn machine and did his second promo himself. This in turn developed into the third and newest one as he added and dropped certain pieces. On his recent promo, of which 100 copies have been made so far, he included *The Puppet Masters*, *The Buccaneers*, *Vampire's Kiss*, *Clarissa*, *How Does the Cold Wind Cry*, *The Wind in the Willows*, *Brother Cadfael*, *Our Friends in the North*, *The Dwelling Place*, *A Circling of Sharks*, *Captives*, "Colin Towns Mask Orchestra," *The Sculptress*, "1930 Cityscape," *Getting It Right* and *Bentrix Potter*.

All his scores are transferred from DAT, except *Vampire's Kiss*, which is from one-quarter inch tape, and the Roger Daltrey piece, which was off a record. The discs were pressed in Austria. Towns's time to compose a score varies from film to television. On the new TV series *Ivanhoe*, with six parts in pairs, it takes him three weeks to do two episodes. But, when he did *Space Truckers* (a Dennis Hopper film), it took about two weeks. The largest orchestra represented on the CD is 90 pieces, but the smallest can just be three players.

Is Colin going to do another promo? "I'll do one after Christmas [1996]. I'll have to wait and see what turns out at the moment. I'll check out the music I did at the Royal Festival Hall in London [*Vampire's Kiss*, etc.]. They are re-recordings of things I've never released on CD, plus the *Space Truckers* soundtrack."

Craig Safan **Major Payne/Mr. Wrong**

Craig Safan has been scoring films since the 1970s. He has over 50 credits, including *The Last Starfighter*, *Stand and Deliver*, *Lady Beware*, *Nightmare on Elm Street 4* and *Remo Williams: The Adventure Begins*. By the time of our interview he had produced two promos: *Major Payne* (43:20), made in June 1995, and *Mr. Wrong* (41:15), which was made in April or May 1996. Each was limited to 400 copies.

"They released this album [*Mr. Wrong*] with songs and only one orchestral cut," Safan explains. "I wanted people to hear my whole score. They are basically releasing albums with songs and only one cut [score]—and you're going to see more and more of this. Less score, more songs!"

Regarding *Major Payne*, he said, "Major Payne was not released at all. I had a 90-piece orchestra and the studio didn't want to release it because it was too expensive. Studios feel that comedy soundtracks don't sell. This is in the military genre. *The Great Escape* is what it was based on."

Currently Safan is working on *Cheek to Cheek*, a musical film to be directed by Nick Castle. At the time I interviewed him, they were trying to sell the film. He wasn't sure if his promos got him any work, but he would like to make more.

"I'm considering several; for instance, a compilation, *Money for Nothing* [Hollywood Pictures 1993, John Cusack] and *Remo Williams: The Adventure Begins* [1985]. Doug Fake [Intrada] is dying to do this one. I do them all with Doug. He's great!" [He has since produced both the sampler and a *Remo Williams* disc. -LK]

Any advice on making a promotional soundtrack? Safan says, "My opinion is to make the artwork look like a commercial release as close as possible. Look at my promo covers and they look like a commercial release. I didn't find it hard to get the artwork. Disney and Universal sent it right over."

Eric Allaman **Eric Allaman**

Not too many people are familiar with Eric Allaman, though he's done scores for years. "I'm a trained classical pianist and left America because of interest in instrumental album-oriented music," he says. "I used to live in Berlin and did films over there. I got into music that didn't change key and became fascinated with repetition, sequencers, erratic rhythms and cyclical music. No American artists were releasing instrumental LPs prior to '82; of course now the electronic stuff is becoming popular again."

He had just pressed 1,000 copies of his first promo, which runs 73:13, when I talked with him last August. It's simply titled *Eric Allaman* (73:13) and the disc looks like an old-fashioned clock with gears in grey and silver on a black background. On it are a variety of scores including *Mickey and Dammie* aka *Hits* (a film finished at the end of 1995, but the title was changed and it's in limbo), *Midnight Blue* (film finished last May, going to video), *Hightide* (a TV production), *African Skies* (TV), *Mystique* (a ballet), *Berlin Game* (two cuts off his European LP), *Battleship Potemkin* (a 1925 silent film for which he re-did the score for the 60th anniversary of the original screening at the Berlin Film Festival in 1986), *Downtwisted* (film); *Sherlock*

Holmes: The Golden Years (miniseries), *Miracle Beach* (film), *Madison* (TV) and "Piano Solos."

Why did Eric pick these scores? "First of all, I wanted to create an overall sense of my versatility. Some of these I loved, some showed different dimensions of compositional ability from electronics, African, Latin jazz, retro surf, ambient music, romantic piano solos, etc... This has a lot of styles."



Craig Safan

How many players does he use? "In my last film score I had ten players—that's ten people to get re-use fees. It's strange what they release and what they don't release. For the film *Hits* I had to do the songs and the score. This is a lot to deal with."

Eric's promo has already obtained him work. As for doing another, Eric said, "Not for now. I've been so busy for the last five years I couldn't do one."

Stephen James Taylor **The Piano Lesson**

The promo *The Piano Lesson* is Stephen James Taylor's only soundtrack CD; eight cuts out of 14 on this 25:15-long disc are his. When you ask him how many CDs he's had out, Taylor responds, "Smoke Brumski! Not only is it the best cigarette in Russia, it's the only cigarette in Russia." (A statement we both believe to be made by Woody Allen.) 1,000 copies of *The Piano Lesson* were pressed in January 1995. I asked him why this was produced as a promo.

"Hallmark planned to do it as a promo CD anyway," he replies. "They were trying to create heat for the air date. It was a PR-thing put out two or three weeks before broadcast. It aired February 5, 1995. They made a cardboard

cutout of the cast inside with the piano. It was a fold-out thing, like a 3-D display, and inside was the CD."

It took Taylor a month and a half to compose for the show. It was helpful in getting him more work: "Shortly after it aired, I was up for a series. The movie got a lot of press, and I'm sure



Stephen James Taylor

it helped me. It won an award, but non-traditional scores rarely get nominated."

Taylor has had three Emmy nominations: one for a song on *I'll Fly Away* (second season), another for the score of Disney's *Raw Toonage*, and the last for a PBS movie-of-the-week called *Brother Future*. As far as doing more promos in the future, his plans include possibly two.

"I will do another one, a movie-of-the-week for the Disney Channel. The movie is called *Night John* [June 1996]. This is an orchestral score done with 30 pieces. Also, I wrote some of the music for the Olympics' Opening Ceremonies. There might be a collaboration on a promo there. I collaborated with Mark Watters on a four-movement suite. I wrote two, he wrote the other two. There was music also by Basil Poledouris and Harold Wheeler. There's a John Williams release already out there, so due to legal reasons this will be a promo." We will definitely be hearing about more promos from Stephen James Taylor in the future.

Laura Karpman

Woman of Independent Means/Promise to Carolyn

Laura Karpman's promos *Promise to Carolyn* and *Woman of Independent Means* reflect the originality of her ideas. The artwork and packaging are so authentic that they both look like commercial releases. You can't tell they are promos, except for the lack of bar

codes. That was intentional, although she did admit they were promos.

Laura made 1,000 copies of *Promise to Carolyn* (39:41) in March 1996, and 2,000 copies of *Woman of Independent Means* (55:03) in May 1995. There are over 15 scores bearing the name of Laura Karpman. Why did she choose these two? "*Woman of Independent Means* I did as part of an Emmy campaign.



Laura Karpman

Promise to Carolyn I did because I really liked the score and was encouraged by the production company, who paid for part of the expense."

On her favorite score, *Promise to Carolyn*, she used 18 strings, acoustic guitar, mandolin, dobro, twelve-string guitar and classical guitar plus two singers. For *Woman of Independent Means* she used seven singers plus a 30-piece chamber orchestra.

How long did it take her to write these scores? "On *Promise to Carolyn*, I had only two weeks for 45 minutes of music plus three songs. *Woman of Independent Means* took a couple of months for two-and-a-half hours of music. Both were very intense schedules, which is typical for TV."

Did any of this help Laura get work? "I think so; yes, it actually did. I got a commission from the Los Angeles Opera. Also, by doing mailings, it has raised my visibility in the community." Laura doesn't have another promo in mind, but she has plenty of work.

"I'm doing a series for PBS, *The Living Eden*, a 12-part series. PBS is seriously talking about releasing some soundtracks here. I am doing a movie for CBS called *Blue Rodeo*, *The Opera* and *A Christmas Carol* (adapted for stage)."

Randy Miller Music for Films

Randy Miller's promo *Randy Miller: Music for Film* has scores from six films: *Dreamrider*, *And You Thought Your Parents Were Weird*, *Into the Sun*, *Black Magic Woman*, *Extreme* and *The Willies*. 1,000 copies of this 69:43 disc were made in October 1994. The only score otherwise available is *And You Thought Your*

Parents Were Weird; of its inclusion, Miller says, "The reason I put on *And You Thought...* is because Bay Cities was no more, so I made a suite out of it for the promo."

He didn't seem to think that he got any work from this promo, but had one good use for it. "I think the work I've gotten is based on relationships I've had, but they are great to use as frisbees with my dog. By the way, her name is Ella."

It was strange to find out how Randy's promo was created. "The promo never started as a promo. It was an intended release for *Dreamrider*, but the film wasn't released, so I released the promo just for *Dreamrider*. Then, I've got 30 minutes of extra space, so why not put on *And You Thought...* and add more variety on it? To fill it out I took other films I wasn't going to release. These scores showed variety of styles and genres."

It takes Randy an average of four weeks to finish each score.

The quality of this promo was the same to him as his other soundtrack releases. Randy checks the album when it's completed and has the option of changing whatever he wants.

Randy worked with Kitaro on Oliver Stone's *Heaven & Earth* (see FSM #41/42/43), a relationship that has continued, and is currently scoring the revival version of *The Outer Limits*. "I will be doing more *Outer Limits* episodes for Showtime," he says. "I do like it very much. It's very well written, a good little show."

Music for Films is Randy's only promo to date, but will he do another? "No, because of my two new CDs coming out. These will be the new CDs I will send out. *The Soong Sisters* written with Kitaro is coming out on Domo. The other is something I just finished called *The Peril of Being Walter Woods* [James Belushi/Rob Lowe]. But, what I'm going to do is buy a recordable CD player so I can record specific demos. It's much easier for a director or producer to listen to a CD where they can go from selection to selection quickly. If there's four CDs and 20 cassettes on his table, he's going to pick up the four CDs and go to his car. My tape is still sitting on the table."

What project is Randy working on now? His answer is to the point: "Backpacking trips!"

Next Time: Promos by Cliff Eidelman, J.A.C. Redford, Garry McDonald and Larry Stone, Lee Holdridge, and the most articulate man in the universe, Laurence Rosenthal. In it Rudy gets to the deepest of mysteries, what fans have been dying to know for years: what "J.A.C." stands for. Don't miss it!

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 *The Quiller Memorandum John Barry
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 *The Music of the Red Shoe Diaries George S. Clinton, promo
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 *V: The Final Battle Dennis McCarthy, promo
 *Walk on the Wild Side Elmer Bernstein
 *Weeds Angelo Badalamenti, scarce
 White Sands Patrick O'Hearn
 *Wired Basil Poledouris

There is a decided advantage to existing in the printed medium, in that it does away with our human foibles. Our stammering and bobbling of words is exorcised in deference to the smooth machine-like flow of simple letters on a page. Of course, there are times when that's an advantage. However, there are other times when this impersonal communication can do us an incredible disservice.

Danny Elfman's print interviews have always conveyed a sense of his intelligence, of his being well- and sometimes out-spoken, but they cannot begin to illustrate the conviction with which he makes his points. When he talks about scoring the *Mars Attacks!* flying saucers, you can hear the irrepressible smile in his voice. When he talks about the way he uses the orchestra, the words start to come faster and begin spilling into one another as containing his enthusiasm becomes increasingly difficult. And when he talks about the woes of the industry, his tone takes on an acidic gravity that shows how deeply offended he is to see something that he loves being disgraced.

It is this sincerity, manifested in his music, that makes Danny Elfman the seminal composer he is today. Whatever the project is, he seems to be lurking behind every note he writes; he genuinely means them. He is not some fly-by-night music factory looking to make a quick buck before his limited scope goes out of vogue. He is a composer who carefully considers every factor that goes into his work and labors tirelessly to achieve his goals. He represents a great deal of that which is good about film music today.

Doug Adams: You had an incredibly busy year last year in '96.

Danny Elfman: Oh yeah.

DA: If I had asked you a few years ago if you'd be doing five projects a year, you think you'd be saying yes to that?

DE: No, I always said two, and for one year I thought it'd be interesting to just be a film composer and see what it felt like. And, hence '96.

DA: So does that mean in '97 you're going to be dividing yourself a little more?

DE: Absolutely, back to two. This was like a one-time-only thing. It started kind of accidentally in the sense that *Mars Attacks!* and *Mission: Impossible* both happened in last-minute, round-about ways. And I'd already

Tales From the Black Side



An interview with Danny Elfman

by DOUG ADAMS

committed to a couple of other films. So, rather than be dishonorable, I said, "Well, okay, so maybe that's what fate has in store for me," to do these five films. Kind of actually six, ending on *Men in Black*.

DA: Did you start that in '96?

DE: Very loosely, yeah. So, if you count *Freeway*, that would have been like a six-film stretch. Even though it started kind of in late January and ended in March, or whatever. That was like a 15-month period with six films in a row, which I'd never done. I've never even barely done two films in a row.

DA: Was that pretty exhausting?

DE: Yeah, it was very exhausting and, although I really liked doing a number of the projects and directors, and etc., etc., I knew about half-way through that I would never be doing that again. It's just not me. I really am happy as a part-time film composer, not a full-time film composer.

DA: What are you going to do with the other part-time now that *Oingo Boingo* is retired?

DE: Oh really, what I've been looking forward to diving into the rest of this year, [is] back into script-writing. I'm happiest when I'm doing that, right now.

DA: Great. Do you have a favorite of your output last year?

DE: Well, it's hard to pick favorites. Especially, you know, you don't want to pick favorite children. But, of course doing Tim's film is always going to be the most pleasure. Let me just put it that way. So, without drawing favorites one way or the other, getting back with him and doing *Mars Attacks!* was certainly a special treat. You know, when I'm scoring Tim's films it kind of doesn't feel like work in a weird way. I sit here going, "God, I'm getting paid for this? It's so much fun!" It's like too much fun to be considered work.

DA: That sounds like a good job.

DE: Even though it is still technically long hours and a lot of work, just because of our history it was really fun. It kind of brought us back to—it was really very much like when I was doing *Beetlejuice*, I felt the same way. It was just kind of like, "Hey, we're together again. This is the way it should be. It's really fun." And it had the vibe. Very much that kind of nostalgic feeling of when I'd worked on *Beetlejuice*.

DA: It seems like a lot of the work you did last year, and I mean this in a complimentary way, was dipping into our subconscious to redefine something that we already have a familiarity with. Like, *Mission: Impossible* was the new setting for the Schiffrin melodies at times, *Mars Attacks!* takes that Bernard Herrmann *Day the Earth Stood Still* sound with the sci-fi correlation, and it makes it even more effective when you skew those notions. So, here's the question: how does your job differ when you're doing some of the reconstructed, or maybe deconstructed scores compared to doing something like

Beetlejuice where there isn't really—I mean with the exception of the violin theme we don't have a lot of preconceived music/drama associations going into Beetlejuice.

DE: Oh see, first off you gotta realize—everything for me is a reconstruction or deconstruction. I would actually say deconstruction. *Mission: Impossible* would be the exception. That would be a reconstruction-deconstruction. Because, I'm always tapping into my 12-year-old mind-set when I'm scoring. You know, everybody does. That's the whole thing. Every time I hear a score, if you look deep enough, you may not find a deconstruction of an earlier film,

at that little table with Prokofiev, and Bernard Herrmann, and Nino Rota, that I feel like nodding to them all the time.

The unusual thing this year was that I did *Mission: Impossible*, which was revolving [around] nodding to someone who was alive. So that was the unusual thing. That's something I've never done consciously. In other words, all my conversations with my musical idols are always with ghosts. They're all dead! And this was very peculiar, because here I was very consciously making a nod to someone who was very much alive and kicking. And that, actually, was one of the most challenging scores I

there too long. [I wanted the audience] to think that, "But, that's not where we are, now we've moved on again."

So, it was really a jigsaw puzzle where, okay I had these landmarks: beginning, middle, end. Now in between there are 62 more minutes. And in those 62 more minutes, paced every so often, I wanted to make sure I put a little piece of the puzzle here, here, here, here. Just to constantly—even if it's only for three seconds at a time, or two seconds, or five seconds, remind us from whence we came. And it was very difficult trying to keep a balance between the two eras and the two mind-sets. Not to mention the fact



but you'll find a deconstruction of Mahler, or you'll find a deconstruction of Korngold, or you'll find a deconstruction of—it varies—Bartók. You understand what I'm saying?

DA: Yeah, yeah.

DE: So, depending on how you look at it, every time I hear something I'm going, "Oh, this is an interesting deconstruction of a Bartók concerto that I heard a long time ago." "This is interesting deconstruction of something I'm sure that's bringing Max Steiner or Korngold to mind." Or in one famous score this last year, it certainly brought to mind classic Maurice Jarre. And whether it's intentional or not—who knows? But, with me, I'm so often tapping into sitting

think I've ever done, because of that.

DA: Did you ever get feedback from him about the score?

DE: Not until it was all done. But, the fact that I had to do this very aggressive, big score in a very short time, and knowing that in the beginning, middle, and end would be this very, very famous theme, but I still had to weave a score around it and make it work as a score was really challenging. Because, during the scoring I never wanted to stray too far. I would try and go, "How many bars has it been?" You know, every now and then I would try and make a nod back to that period to kind of remind us where we were coming from. But, I didn't want to stay

L-R: Tommy Lee Jones, Rip Torn and Will Smith are the *Men in Black*, on patrol July 2nd.

photo by Melinda Sue Gordon

that I had to come up with stuff that Brian De Palma could sing—hum—and not have the luxury of a main title with which to establish it. That was really a bitch. I don't think I've ever not had a main title. And to not have the main title and still have him (10 minutes, 15 minutes into the score) knowing where the melodies are going was hard. The beauty of a main title is that you establish your main theme and maybe a bit of your secondary theme. You plant the seed that you're going to go water later in the score. And so, having that removed just made it so much more difficult. I had to just plant those

in very subtle ways. That's a real important thing for me. By 15 or 30 minutes in if you can't tell where a melody's going once you start hearing it, then you didn't do your job right. Even if it's totally unconscious. You hear the beginning of a melody, you should kind of know it's going to lead down this path. It should start feeling like a friend, like familiar.

So, that was really tough, that kind of jigsaw



Tim Burton's films are known for their unusual imagery.

puzzle. Really, it was the toughest score since, and this might sound odd, *Nightmare Before Christmas*. That also was a huge jigsaw puzzle, because there were ten songs and the score had to constantly be leading into the next song, so when the next song started it was already being implied. And then scored into the next song—there were almost no breaks. Having ten melodies was also a huge challenge, because I usually have three—sometimes just one or two, but often three that I'm using.

So, *Mission: Impossible* really took a lot of concentration, let me put it that way. On the other extreme, *Mars Attacks!* was very relaxing in the sense that when I saw the rough cut, and I saw the early version of the saucer main titles, I heard it right there. First time seeing anything, there are the saucers and I hear the main title in my head. I just remember thinking, "Oh man, this is going to be fun!"

DA: It came out pretty nice! I thought that '96 was a real year of growth for you, musically speaking. There seemed to be a real progression in your style—it moved forward a lot. For example, before it seemed like you were often more melodically oriented. That's not to say that you're not coming up with melodies now, but it seems like there's a lot more emphasis put on texture than you would find before.

DE: A lot depends on the film, though. The more cartoony the film, the more you rely on melody in a very simple way. In other words, in a *Batman* (with the exception of where it is now!) or a *Dick Tracy*, what we were trying to do was more in the classical genres. You have identifiable melodies that are very simple and

that can be expressed in only a few notes. The goal in *Batman* was to have a theme that if I only have two bars to play it, I can state it really quickly and move on, and there's no doubt in your mind that the *Batman* theme just played.

Dick Tracy was exactly the same way. In a more melancholy way, *Darkman* was still essentially a sad comic (book) and had a theme that could be played very simply. Obviously, in

a *Sommersby*, or *Dolores Claiborne*, you don't need to state what you need to state that simply. You're not prone to suddenly stating the character's theme for four seconds and then moving on. You just don't do that in that type of film.

So I think it was more [a case] of having different kinds of films to work on this year that were less cartoon-based in their approach. The Korngold style—which is the model for so much action and/or cartoony stuff—does that so cleanly and simply. You see the hero, you state the theme, you move on. And you have to be able to state it very quickly and clearly—certainly before Korngold there are operas that are the same thing.

DA: Yeah, the whole leitmotif thing.

DE: And I'm sure that's where the whole concept arrived from. And Korngold certainly—not only Korngold, of course, but he comes to mind as such a clear model for that type of score for all of us. It just makes sense. You want to have moments where you splash your bit of a theme over a gesture and then move on, and it's so fun to do that. So, *Extreme Measures* and *Frighteners* and *Mission: Impossible* and *Freeway*—those were not these kind of films. They weren't hero-oriented. Actually, I would say *Men in Black* would be the closest to that type of score in the sense that we see the guys walking and there's like a motif. I'm not doing a hero theme. We're avoiding that type of gesture, so there's more like a little thing that happens whenever we see them.

DA: It's that bass line, right?

DE: Yeah, exactly. So, that was closest, conceptually, to that type of score that you're talk-

ing about. You've got a little thing and every time you see the guys you hear that thing. And *Mars Attacks!*, I think, [starts laughing] was not exactly a heroic film!

DA: Probably not.

DE: I mean, the only heroes in the movie were the Martians. So, they were the only ones that got a theme. It was all about them. [starts laughing again] They were like the little anti-heroes! And I tried to give two sides to their thematic entity: The march, the kind of Russian, Prokofiev side of the Martians which states the oncoming of the ships; and the theremin thing which was clearly more the sci-fi, as you called it, the *Day the Earth Stood Still*-type thing. Which it is. I mean, I went and listened to *Day the Earth Stood Still* to make sure. Sometimes I do something and I need to hear the source and go, "God, have I just done that?" And it's really tricky, especially when you're dealing with the theremin. You start doing an octave on a theremin and it's like, "Whoa! I better put on *Lost Weekend*" and then just go quick and [check]. It's so identifiable.

DA: Did you use a real theremin for that or was it a synthesizer version?

DE: Actually, it was a combination of three things: There was a real theremin, there was an ondes martenot—which we found actually did what we needed it to do more easily than the theremin—and there were theremin samples that I did, which I got right in tune! And since there was so much of this octave line, I had some samples that I used. Originally, I just laid them down as temps to play the music for Tim. About half of what I laid down as a temp ended up in the score, often mixed with the ondes martenot, using that sound. So there's kind of a combination of stuff, because the ondes could play any melody we wanted it to play really well, and then the theremin had more nastiness in the sound.

Dissonance and Percussion

DA: It also seemed that during '96 (and again this might be a result of the projects), you've embraced dissonance a little more than perhaps in the past.

DE: Oh I love dissonance, though! That was the pleasure of *Dolores Claiborne*. That's why I was in such heaven doing that score.

DA: How do you approach your dissonance when you're composing? It doesn't sound like anything so mathematical like twelve-tone or anything like that.

DE: No, I haven't a clue [about twelve-tone composition]! I'm going to get like a bunch of letters about that. Every time I say something like that I get this huge backlash.

DA: [kidding] Well, I'll just take it out.

DE: No! Fuck them. I don't give a fuck. I don't have a clue.

DA: Well, that's good. That's why it sounds like your dissonance and not someone else's.

DE: Yeah. I mean, what twelve-tone music is all about, in an analytical sense, I would have no clue. So, I'm probably going to get a lot of [various dumb-guy/hick voices], "Yep! Mm-hm, see! No clue!" But, it's true, I don't. I just love dissonance and for me it's all based on improvisation. I'm sitting at a piano and I hit tones and harmonics and it pleases me.

DA: It sounds like a lot of it is layering things that would be tonal by themselves. A lot of set-one-key-against-another. Not, exactly bitonal type of stuff...

DE: Well, it is in a way. It sounds really stupid, I hate making cosmic comments like this but, I just let it do what it wants to do. I'm playing these things and then suddenly I'm clashing against something else and I'm going, "Why is this happening?" And my first reaction is, "Oh, I should clean it up, fix it." And then my second one is, "No. This feels to be where this thing wants to go." When I'm writing music, so much of the time I feel like I'm being pulled around by a big dog. I've got the dog on a leash and sometimes I'm leading this dog along just where I want it to go. And then sometimes the dog gets real big and starts yanking me. I think when I'm reacting the way I should be, I let the thing yank me around. Because it yanks me into places where I wouldn't go. And I look at it and go, "Oh! Thanks, boy! It's a strange place, but there had to be a reason why I went here, so I'm just going to leave it."

Steve [Bartek] and I talk about it a lot. There are pieces which are clearly supposed to be dissonant and there are pieces which are clearly supposed to be melodic. And [on] the in-between ones, he'll call me up and go (because he's doing the final orchestration), "Did you really want an A-sharp in bar 27? I just want to check that it wasn't a mistake." And I'll go back and I'll look and I'll go, "No, that's what I had. Do you think that that's... what's your opinion? I know it's odd, it's clashing. Clearly, we've got

assigning. "Here's the string line, here's the brass line?"

DE: I do it both ways. It totally depends on the piece. In some types of music I'm working out all the chords one bar at a time—the whole structure, because it's about that. And there are other pieces which are really about—okay, the melody is going to start here and play through to here. The first thing I do is lay out that melody and figure out how it has to hold here and then finish to land here, because you know in advance you're going to want the melody to catch four things in the action. So, I'll just start laying out the melody exactly where I want it to fall. And then I'll go back and fill it out.

Whereas, in other pieces I'm really just going a couple bars at a time. I'm looking for a feel and I have to find what that feel is before I can move on from there. I'm not necessarily catching stuff in such a simple way—I don't need to. So, I'm going for something else. I'm just going to sit there like—"Where is it? Where is it?" It's buried in there somewhere until I find it, and then move on to the next couple of bars.

DA: It seems like you're doing, starting around the time of *Dead Presidents*, a lot more electronic integration. I know a lot of the percussion instruments you bring in end up being pre-recorded. Like, I know *Men In Black* had some bongo stuff that was electronic and not done live. Is that just another instance of leaving your temp in because it works so well, or...?

DE: No, I like to lay all the percussion in myself with the exception of cymbals, timpani, piatti, tam-tams. In other words, I do the real orchestral percussion live. So I use, very often, a relatively small percussion section with a big orchestra. There's nothing I have that could match the sound of real cymbals, gongs, timpani. Those are what they are. Chimes even. And snares, now it crosses the line. Sometimes I like them artificial and sometimes I like them real. And the reason is because sometimes I like

lay down a few more sounds to add.

DA: Are you making your own samples?

DE: Oh, yeah. Definitely. I went through a thing last year where I started every movie by doing a sampling session. Specifically, I would get certain sounds that would be the center-point for that score. In *Dead Presidents* and *Mission: Impossible* it was a lot of little percussion. It's hard to hear unless you really broke it down, but sometimes there are like 10, 15 tracks of tiny sticks on the side of the snare drum and hitting little metal things lightly, finger cymbals. So, I can create these rhythmic patterns. To revolve [around] these rhythmic patterns, I'll lay them down first and make that part of what's driving the piece along, and I can't get that kind of sound in a live orchestra. There's just no way. When you're in a big room like at Sony or Todd-AO, it's all about air. It's about volume and openness. It's really hard to get eight guys to play eight little instruments very controlled, in a very precise way. [It] would be extremely difficult. And because I'm a percussionist by nature, I like doing the stuff myself. So, most of the percussion, other than the orchestral percussion, in the scores that you hear—the synths and the percussion I like doing. So basically, I just do all of them.

DA: Are you playing any of that in live or are you just sequencing everything?

DE: Well, the percussion stuff, if it's a rhythmic piece like *Mission: Impossible* or *Dead Presidents*, it's all being sequenced because it's all supposed to sound like a constant tika-tika-tika-tika... you know, whatever sound, with two or three things playing counterpoint against it. And with a lot of the gamelan stuff that I like using also, I like creating these rhythmic patterns. These interlocking rhythmic things are really fun. There was a time, years ago, where I dreamt of following in the footsteps of Harry Partch. And if I didn't become a composer, that's probably where I would've tried to have gone.

When I'm writing music, I feel like I'm being pulled around by a big dog. I've got the dog on a leash, and sometimes the dog yanks me into places I wouldn't go. I look at it and go, "Oh! Thanks, boy! It's a strange place, but there had to be a reason why I went here."

an A-sharp here in the trombones against an A-natural here in the second violins." And he'll go, "No, no." He's very good that way. Because sometimes I'll do stuff and I'll get a little insecure about it. Like, "This is going to sound weird when we do it. What do you think, should we fix it?" And he'll usually go, "No, no. It'll be interesting." "Yeah, yeah it'll be interesting. Okay, let's leave it."

DA: You said something interesting back there that sometimes you'll go through and say, "Oh wow, this is really clashing." Are you composing the separate lines one at a time or are you sitting down and using ten fingers all at once and then

a real close sound. And I like a very specific snare sound and I can't get that in the big room. I can't get that live and I don't have the time to take the tape, after I've finished recording it, into a little studio somewhere else where I can get a different kind of percussion sound.

But, when it comes to all the other little instruments, of which there's a lot in the stuff I've done the last couple of years, I do it all myself. Any time you hear tablas, bongos, little metal instruments, wood blocks, guiros, shakers, bowed gongs, bowed cymbals, timp rolls, struck piano strings, I just have a library of stuff that I've collected. In every score I try to

Me and a guy who used to be in Oingo Boingo, Leon Schneiderman, we used to spend days and days and days building percussion instruments. So, I've got a huge collection of stuff. Bass marimbas, I've got more West African baliphones than you'd know what to do with. I've got two complete gamelans.

DA: Oh really? That's huge.

DE: Yeah, I know. I've got so many storage rooms! I have a complete Balinese gamelan commissioned for me by one of the great old gamelan makers, before he died. I wanted to get it before he died. He was getting old and there weren't many people doing it about ten

years ago. I've gotten a smaller Javanese gamelan since then. And I still have my boxes of ground-down aluminum bars because we made a whole gamelan before I got the real gamelan. So, I have a complete aluminum, ground gamelan. That's just something that's always been fun for me, so I've gotten more into it lately.

To me the fun of having sequencers is that I can lay down these complex percussion things



Elfman did a few Nissan ads last year in the style of *Edward Scissorhands*. He wanted to protect the integrity of the material: "They'll take what they want to take," he says.

that would be very difficult to do. Or certainly I would need time—which I would love to have but there almost never is on a film—to just spend a week with a roomful of guys laying down these patterns. I think that's one of the reasons I've been trying to build my own studio for the last couple of years, just so I could spend more time goofing around on my own clock, as it were, with my own percussion.

Protecting Edward: The Nissan Ads

DA: Do you still list *Edward Scissorhands* as among your favorite of your own pieces?

DE: Oh yeah. Yes, definitely.

DA: One of the Nissan ads you did last year had a real *Edward Scissorhands* feel to it.

DE: Well, there was a situation. I had a funny feeling about that, but what it comes down to is this: they're going to take what they're going to take. I've got no less than three lawsuits going for other commercials from last year.

DA: I heard a little bit about that.

DE: Yeah. And most of them I'll lose. They're really hard to win, these things—to pursue them. They're very slippery. They're very diffi-

cult. The studios own the music and they'll never participate. They don't care who uses what when it comes to orchestral music. So I've learned in the past, if a company approaches me and they want something like this, or something like that that I've done and I turn them down, they're going to do it anyhow. [laughs] And most likely, there's nothing I can do about it. I'll go after them and maybe I'll get some kind of settlement, maybe I won't.

This was a case where I was interested in doing the ads and, especially for one of them, they wanted something *Edward*-like. I told myself, "If I don't, I'm still gonna hear it. So I might as well do it." Because, I know this sounds crazy, I protected the part of the theme that I didn't want to hear in the ad. And I allowed myself to delve into the other side. You know, there are two sides to *Edward*'s theme. One is the fairy-tale theme.

DA: That's the celeste theme that opens?

DE: Yeah, the celeste theme. So, that's where I played a little closely to, and maybe a little too closely to. If so, then I did a disservice to myself and I'll regret it for the rest of my life. What can I say? But, at the same time, I was protecting the choral theme—which is to me the heart of the score—and making sure that that was never approached or touched. So I worked that out of it, and kind of danced around the celeste fairy-tale bit.

It's still too early for me to tell how hard I'm going to kick myself over it. I've gotten some nasty letters and I kind of have to sit there and agree with them and go, "Yeah. I probably shouldn't have done that."

DA: Well, you've got a valid answer for why you did it.

DE: Yeah, I'm still rationalizing, though. I don't know, it's like sometimes it's so hard to make these calls: which is the best thing to do? Which is actually protecting something that I've done more: doing it or not doing it? But, that was my reasoning, at that time. In a weird way, I was kind of controlling to what degree this musical piece is delved into or not. Because, you know, I heard real-close *Edward* and *Beetlejuice* rip-offs in other ads I didn't have anything to do with.

DA: There was a Nightmare one out there, too.

DE: Oh, I know.

DA: Pizza Hut or something.

DE: Yeah, I heard about that. I never saw it. But, someone called me.

DA: Oh, it would have blown your mind. It was like two notes off.

DE: I know, but that's the whole point. It's

worse when I hear it done through some commercial writer. Then I feel totally trespassed upon. I turn on the TV and there it is. And I get really angry. So, I guess I'm real possessive of my themes. I probably shouldn't be.

DA: Well, a lot of blood, sweat, and tears goes into that so you should retain some sort of ownership even if studios technically have it.

DE: I know. It's just hard. I wish the studios felt there was more value in these themes and these pieces of material—that they're worth protecting more. Because then it just wouldn't happen. If the studios cared, the stuff would be stopped in a second. In other words, because Morricone owns his own publishing, you never hear [sings *The Good, the Bad, and the Ugly* ocarina part] in a commercial even though they'd all love to. Because you do it, you pay him. It's just that simple. They catch you, they come after you, they get you. Because he owns it. And if the studios did that once or twice on their own pieces, they would just stop. They would go, "Hey, wait. We can't just take this bit of this film score, or that score, or another film score." But, because they're allowed to, because the studios don't care, they take way-too-liberal liberties with whatever theme they're using as their temp, their model.

DA: Not a good sign.

DE: No, but it's the same with scores. You're allowed to rip-off another score so close that it's ridiculous. In my opinion [it's ridiculous], how closely one can just rip-off a score that happened a year or two earlier.

DA: Any come to mind?

DE: No, I don't even want to go there. But, it astounds me. I go, "What? They just don't care. Wow, so clearly this piece is taken from such-and-such a score that somebody did." And nobody at the studios seems to mind, or care.

DA: Or notice.

DE: Or notice, yeah.

Danny the Collaborator

DA: You've said it's important for you to get inside the head of the directors you work with so you can see a project through their eyes. How important is it for you to retain your identity? How much of a chameleon can you be before you undermine your own individuality?

DE: Well, there's a point where we all have lines that we can't cross. I'm trying to interpret the film through the director's head, but it all comes out through me. So, a composer is kind of like a psychic medium. They're holding their seance and trying to tap into the director's spirit. But, it's still coming out through their mouth when they speak. So, obviously my scores sound like my scores, but I'm trying to interpret the film through the director as much as I can. Sometimes you get real close, sometimes you don't. Sometimes they drive you crazy.

But, I think every composer does that. That's a big part of the job. You have to write a good

score that you feel good about. At least, you're supposed to. But, if the director hates it, it ain't going to be in the movie! So, it becomes an exercise in futility if you write something that does not express the film as the director wishes. It's still their ball game. It's their show. I think any successful composer learns how to dance around the director's impulses.

DA: You're also one of the few composers who will dare to score some of these wordy dialogue scenes. Do you ever have a hard time convincing directors that this can be done effectively without just laying in drones? And how do you go about grabbing the drama so well without drawing attention away from the dialogue?

DE: Well, I don't know. Very often, it's the other way around. I'm trying to talk the director out of having music.

DA: In the dialogue scenes or just in general?

DE: I think that most scores have too much music. And I think today 80, 90% of the films done in Hollywood are over-scored. There's a point where if a director wants music in the scene I'll go, "I might advise against it." But if they say, "No, no I really think I need it," well then, I'll just try to do the best I can and make it work. So, it's very rare that I'm trying to talk a director into having music, especially in a dialogue scene. There are always the scenes where it's very obvious. The action or a certain thing is happening, there's no or very little dialogue and you go, "Well, clearly the music goes here." And there are a bunch of other scenes where it's not so clear. Sometimes we'll end up, "Well, let's score it. But, if you don't use it, my feelings won't be hurt. We'll just see how it goes." Most often the music does end up in the movie, and sometimes there's a point where I wish that it wasn't, just because I think the score would be more effective if there was less of it. But, again, that's not my call.

DA: Well, even something like—it was in *Mission: Impossible* last summer. It was before the fish tank blew up. That scene in the diner.

DE: That was fun! That was fun!

DA: That's a dialogue-thick scene, but you still have the cool string effects going under there—all these glissandos. How do you make that so dramatically effective while we never stop listening to what they were talking about?

DE: Well, that was real difficult because Brian clearly wanted music there. That wasn't an experiment, "let's see what happens"—that was more like, "I want music to really play the weirdness, to make the uneasiness of Tom Cruise's character get more and more apparent, to get to the point where it feels like he's just going to topple over—feel nauseous or something." So I was trying to create a nauseous texture that was building underneath and growing and growing as it became apparent how his whole head was being turned upside-down, basically, in that scene. Everything he thought was one way was about to turn backwards on

him. And the scene was shot in this great way that I really liked. It had this uneasiness, this claustrophobia. Everything got very close and skewed and angled and I just went with Brian, really. Ultimately, I always try to go with what I'm seeing. What Brian laid out was something that felt really uneasy and bordering on feeling like I was on a boat or something. So I went with that feeling.

DA: A lot of your scores go for the "feel" immediately. Maybe the arc of the story is an application of that. That's why I think your scores work so well in Tim Burton's films: the underlying themes are often more important than the specific story.

DE: Oh, the tone. In Tim's films the tone is the most important thing that the score can do. In any unusual film, finding the tone makes such a big difference. In Tim's films, more than most, if you miss the tone, you don't get the film. You have to nail the right tone because sometimes when you just see his films cold, you're not quite sure. It's the same in—I'm trying to think of other directors with a similar sense—David Lynch's films, Tim's films, some of Cronenberg's stuff. Nailing the tone helps you get into the film so much. Because... I don't know how to explain it. If you have the wrong tone, suddenly the same scene seems like, "Why are they acting this way?" But, if the tone is correct you go, "Oh okay, I'll just go with this."

DA: So, a lot of times it's more obliquely than directly what the film's about?

DE: Yeah. In other words, sometimes, by creating a sense of whimsy under a scene it makes you go, "Okay, they're talking about something deadly serious, but yet, it's whimsical. And I know that because the music is telling me this." To *Die For* was very much that way. Without the music it was kind of hard to tell. People were very confused whether you're allowed to laugh at the stuff that was happening. And the challenge there with the music was to create kind of a dark, whimsical tone and make it clear right from the get-go that it's okay to have fun with this film. Yeah, it's about a murderer, but it's okay to have a bit of fun with it at her expense. So, it was real critical to nail the tone to make that clear. There was the sense of, am I seeing a thriller? What is this?

The Big Filter of Film

DA: If you could make a living writing orchestral music without having to put it into films, how attractive would that be? Or is the film composition aspect of it what's so appealing?

DE: Well, for me, I would have to say I might do some stuff, but it's the film that's appealing. I was raised on film. My musical experience is

all via film, it's not from classical music. I think that's one of the things that has always put me in kind of an odd niche. It's that all of my understanding of orchestral music is via film, not via classical music like it's supposed to be. To me it's the same, it doesn't make any difference. I've never understood why it's any different to be inspired by Bernard Herrmann as opposed to Wagner or whomever. They're both



The fish tank scene in *Mission: Impossible*. Brian De Palma wanted the music "uneasy."

composers and they're both geniuses. And what difference does it make whether it's Shostakovich or Franz Waxman?

Very often a lot of the things I've picked up are, in fact, filtered through film composition via other classical music. But, I don't even know where the source came from. I got a lot of Wagner comments after *Batman* came out, and I never listened to Wagner. I'd listened to a lot of film music so I think I probably heard a lot of Wagner via '30s, '40s, and '50s film composers, of whom I listened to a lot. So, orchestral music and film have always been very much tied together. I don't see myself necessarily having a burning desire to write a symphony.

DA: You said that most of the music you've heard is, like you said, Wagner via film music. Do you think we're ever going to get to the point where film music is not via something else, where it's strictly reinventing itself?

DE: But, it's always reinventing itself. The whole point is that the classical composers we're talking about were also reinventing themselves. Don't you think that any 20th century or late 19th century composer is doing the same thing? They were reinventing things that inspired them.

DA: There are some people within the last half a century that are kind of jumping out on their own. People like—you ever heard any of Penderecki's stuff?

DE: Oh, yes, clearly.

DA: I mean, stuff like that where you don't have something else that you're basing it on. Do you think film music's going to get to that point where it's strictly experimental?

DE: I would hope. I mean, I would love to—in the right context. It's hard to get a film, you

know... you need a very special film to be able to get that experimental. But, I would love to see that happen. I would love the opportunity to be more experimental than I am.

DA: What would you do?

DE: Well, who knows? Anything. But, the hard part is having a film where you can be very experimental based on no familiar form and not draw a lot of attention to yourself outside of the

that's becoming almost unheard of now. Now it's like music-to-order. It's like you bring in a composer and cue-by-cue you could hear where the temp was coming from. It's going from Goldsmith to John Williams to Morricone to Tom Newman to Danny Elfman.

And anything goes—you steal cue-by-cue. This theme's coming from this composer, this theme's coming from that composer. It's like

there are no boundaries anymore.

DA: Well, let me ask you one final question so we can end on an up-note.

DE: [laughs] I know, I keep turning it back! But, you were asking! Yeah, wouldn't it be lovely if it started leaning and requiring more originality as opposed to this kind of copy-on-demand that most Hollywood films—and I think

it really is mostly within Hollywood...

DA: As opposed to independent stuff?

DE: Yeah, I think that there's a lot more freedom in the low budget, the independent films where, unfortunately, you don't have the money, necessarily, to get the orchestras in there to play a lot of stuff. But, you have a lot more freedom, very often.

Men in Black

DA: All right, my last question. I know you like to bring something new to the mix every time. Could you talk a little bit about what you're doing new in *Men in Black*?

DE: I don't know. I always hope that I am [doing something new], but maybe I'm not. I never really know if I am when I'm doing it. I'll know later. *Men in Black* is a real simple kind of thing. It's just like kind of a groove—a feel. I'm not sure whether that feel is original for me or not. It may sound like something I've done, maybe it doesn't. I don't know. I just saw the film. It's a tough film in the sense that there weren't many musical sequences. It was lots of short sequences, which for a composer is very difficult. Obviously, we all hope for five or six 10-minute cues instead of 60 one-minute cues. But, really it was finding a kind of a vibe and letting that vibe carry the movie. And did I bring anything new to the mix? I don't know.

There's kind of a cool feel that happens every now and then. I guess that feel is the thing that makes the score its own score. But, I don't know exactly what that is. So, it's hard for me to answer that question. I always hope that I could do something at least a little fresh. But,

I'm not sitting there while I'm writing the score going, "Okay, what am I doing that's completely fresh for me?" I don't know. I just hope that that comes through somewhere in the mix. And obviously I'm going to be successful or not successful to different degrees, score by score. That's more like what I hope for. And whether I'll feel like I achieved that, I don't know until I get a little distance from it. I'll look back and I'd be better to answer that in about three months from now. Or when the movie comes out and I see it. I don't even know what it is yet. I've still been in the middle of it.

DA: Oh, really?

DE: Well, I only finished it last week.

DA: I didn't know that it was that recent.

DE: Yeah, well, it got stretched out. It was kind of odd that way. It got really stretched out and you finish writing, then you have a week of recording, then you have a week of mixing, then you mix the album stuff. You know, you're finishing the album mixes and they're already off doing the dub. And they're dubbing right now. So, I'll go hear it for the first time in about two weeks. Then, if you asked me, I might say, "Yeah, I think there's a little fresh stuff here and there and somewhere else," or I might go, "I have failed!" I don't know. I don't like to presume that I pull off something original every time I write a score.

DA: Well, I hope you enjoy it when you hear it.

DE: [laughs] I hope so too! It's really a scary moment. When I'm in the thick of it I don't quite know how it's going to turn out. Sometimes I'm doing stuff that is a little bit of an experiment for me. And I don't really know how it's going to end up. And in fact, half the time in scoring that's the way. I don't really know what's going to happen until I see it all put together and I kind of hope for the best. I say, "God, I hope that whatever-I-was-thinking works against the movie," and if it doesn't I'll leave town. I'll pack my bags and leave town. I've said that.

DA: Really?

DE: Yeah, more times than I'd care to think that I have, but it's true. "Yup, okay. If I fucked up on this one I'm packin' my bags and leavin' town."

DA: Well, it hasn't happened yet.

DE: Well, maybe I should, but I don't know! Maybe it's time for me to pack my bags and leave town.

DA: Nah.

DE: There's a lot of people out there who would be really pleased if I did.

DA: That's because you get a lot of good jobs. They want them.

DE: [laughs] Right, exactly. Open up a lot of doors for a lot of people.

Thanks to Laura Engel and Lisa Jones. Doug Adams can be reached at 18624 Marshfield, Homewood II, 60430; DAdams1127@aol.com.



Men in Black is the sixth and final picture in Elfman's recent string of film-scoring activity.

film. I suppose that's the beauty of writing a concerto or a symphony. And maybe that's what I'll have to do. But, when you're laying in music behind a film, you always have to harness yourself against the images. You can't totally ignore it and step outside going, "Okay, yeah. I'm just going to do stuff that I want to do that has nothing to do with what's going to happen in the film." That still has to be there. And so, it's kind of an interesting question you brought up. Because, on the one hand, yeah, it'd be lovely. I certainly don't see that happening. In fact, I see the opposite happening.

DA: That it's going back more into being influenced by other things?

DE: No, I see it becoming a self-derivative machine. That things are derivative on top of derivative on top of derivative with such frequency that by the time something's six-months old, it's already fair game for it to start consuming itself and chopping itself into bits that are just going to be spit out again immediately. If there was any trend in the last ten years that I pick up in film music, it's that things are getting self-derivative so quickly and plagiaristic so quickly that there aren't any rules anymore. That's always been my complaint, but I see it getting worse and worse.

I keep pointing this out, although it doesn't do any good: They didn't hire Max Steiner to do Alfred Newman. They didn't hire Bernard Herrmann to do Franz Waxman. They didn't hire Rózsa to do Newman. You hired a composer because you liked what their work was. And

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SCORE

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The Five Sacred Trees ★★

WILLIAMS, TAKEMITSU, HOVHANESS, PICKER
Sony Classical SK 62729. 10 tracks - 57:23

Whether or not one cares for the concert compositions of John Williams, it is impossible not to be at least impressed by the atmosphere he and the London Symphony Orchestra create on this marvelous celebration of the intertwined states of music and nature. Reconciling the broadly differing tones of Toru Takemitsu and Alan Hovhaness, *The Five Sacred Trees* is an intelligent expression of the natural state, on levels both intimately tonal and soaringly melodic.

The album opens with the premiere recording of Williams's Concerto for Bassoon and Orchestra, "The Five Sacred Trees." Based upon the legendary forest of Celtic mythology in which five trees hold spiritual reign, the 25-minute concerto is accordingly broken into five movements, each prominently featuring a fine performance by bassoonist Judith LeClair.

A solemn yet strangely sharp bassoon solo opens "Eo Mugna," the first movement, evoking the sturdy wisdom of the oak. Long, lean lines for LeClair's bassoon, coupled with quiet strings, brass, percussion, and orchestral glissandi contribute to the quiet sense of mystery in the subsequent odd-numbered movements. The second and best movement, "Tortan," is written for the ash, a tree believed to embody witchcraft. Percussion and dissonant string writing provide a foundation for an allegro encircling fiddle and bassoon in this short, mischievous dance, chaotically increasing tempo towards a crashing finale. A somewhat more agitated variation of "Tortan" becomes the work's fourth movement, recalling the anger in Williams's Flute Concerto.

The late Toru Takemitsu is well-remembered on this album with his "Tree Line," a ten-minute piece seeking to express time through sound. Inspired by a line of enduring acacia trees near Takemitsu's workshop, the passage of time is felt through aural texture rather than melodic progression. The piece proceeds with no self-awareness, completely lacking in repetition, the unanticipated shifts in tone creating a sense of decades expressed in one-sixth of an hour. Sharp woodwinds, high strings, and soft chimes and bells create a cosmic sense of wonder and unity.

A halting step into the romantic comes with the album's third composer, Alan Hovhaness, and his "Mysterious Mountain" (Symphony No. 2, Opus 132). A three-movement, 17-minute composition, its intense symphonic layers evoke, in Hovhaness's words, "the mysterious feeling one has... for the whole idea of mountains." The "andante con moto" and "andante espressivo" movements use mysterious woodwind arpeggios and brass punctuations as foundation for Hovhaness's luminous string chording, evolving into full orchestra by the third movement's thundering

finale. A "Double Fugue" is the fantastic second movement: the "moderato maestoso" is an expression of majesty and light through deeply romantic string writing, while the "allegro vivo" features trombones, trumpets, and cellos trading off dancing solo lines.

A tranquil ride down Texas rivers closes the album with Tobias Picker's "Old and Lost Rivers," a lovely five-minute piece built on moody writing for strings and brass. The album's most beautiful piece, "Old and Lost Rivers" maintains the same level of grandeur as Hovhaness without the tutti orchestra, letting soft violins, flute, and bells score this lazy journey.

The Five Sacred Trees, not a soundtrack recording at all, is good initiation into the interpretive nature of music, as well as a beautiful look into four masters' use of the symphony orchestra. —Brent A. Boeles

Volcano ★★½

ALAN SILVESTRI

Varèse Sarabande VSD-5833. 8 tracks - 29:26

Volcano, starring Samuel Gerard and Ellen DeGeneres's friend Anne, boasts the latest Alan Silvestri action-extravaganza film score. It shows that while Alan Silvestri has come a long way in his career, he is certainly in the middle of a regressive period. *Volcano*'s main theme (humanity vs. the evil lava) is from the *Judge Dredd/Eraser* mold, a minor-mode brass chorale focusing on the fifth scale degree. The version used in *Volcano* is no better or worse than those used in Silvestri's earlier works; however, most of Silvestri's accompaniments for this main theme are rapid and surprisingly lazy. In fact, the sound effects in the movie actually help to mask the dumbed-down string passages. The best version of the main theme occurs in "March of the Lava," where the tempo picks up and the chorale melody is augmented to allow for trumpet fanfares at the end of each phrase.

The counter-theme written to represent the lava also has its strengths and weaknesses. Overall, it is in the vein of "Night on Bear (Bald?) Mountain," and would work well in a *Smurfs* episode starring Gargamel. On the other hand, the low brass trills and the more audacious nature of the theme are mildly refreshing qualities. At least the lava has a theme, unlike those poor tornadoes in *Twister*.

There are several other motives worthy of mention.

The "Main Title" features an eight-note descending string motive (also focusing on the fifth scale degree) that Silvestri uses in the early stages of the film. The brass motive that opens up "Build a Wall" is constructed like its counterpart in *Blown Away* and is used effectively throughout the movie. John Williams's conspirators theme from



JFK makes a guest appearance in "Miracle Mile," but at least Silvestri continues his personal trend of using pizzicato strings in place of a woodblock.

It is worth noting that *Volcano* features no distinguishable use of the transforming seven-note motive (seven quarter notes usually beginning on beat two of a 4/4 measure) that has become a staple in Silvestri's work (i.e. Dylan's death in *Predator*; descent through the glowing alien tubes in *The Abyss*, or the main theme in *Blown Away* when Lloyd Bridges explodes).

Alan Silvestri's new trend of plodding accompaniments is unfortunate considering how well he used similar ideas in his earlier works. In the mid- to late '80s, his percussive backdrops were either extremely interesting (like the 7/8 2/4 5/8 pattern in *Predator*) or honest and direct (like the snare-drum prelude to the clock-tower scene in *Back to the Future*). The *Judge Dredd/Eraser/Volcano* patterns are also simple, but annoying. It seems as though they are being used for convenience or commodity—which, considering the schedule, they no doubt were. Overall, *Volcano* "works in the movie," but it would have been nice if it had enhanced the movie (even a movie as ridiculous as *Volcano*). It did not do so in particular, and the music is even more naked on the half-hour CD. Speaking of which, Varèse Sarabande's spine finally matches the color scheme of a movie, but the booklet inexplicably lacks any pictures of Anne Heche. —Jesus Weinstein

Francis and the Holy Mountain ★★

MARIO NASCIBENE (1961/1967)

DRG 32965. 21 tracks - 65:14

This is DRG's sixth Nascimbene release, and one of the most entertaining so far. The score to *Francis and the Holy Mountain* mines the same vein of melodic grandeur that Miklós Rózsa found so rewarding in his Christian epics. Although the 1961 film, directed by Michael Curtiz, is not so hot (*Halliwel's* calls it "tedious"), the score on its own is listenable, albeit unoriginal. A choir sets an appropriate mood of glorious devotion in the "Main Titles," and Nascimbene's full symphonic treatment clues us in that this is going to be a biopic with a capital "B," complete with stigmata in Cinemascope. The nine tracks follow the Saint's life (and the plot of the film) from playboy to Christian hero, and from his dialogues with the gentle Clare (who inspires a sensitive musical portrait from the composer)

to his final religious ecstasy via self-denial. Taken from the original soundtrack album (I suspect tapes were available; there is no significant record noise), the sound is dry and undimensional.

"It is of an awfulness that bends the mind," wrote John Simon about Richard Burton's 1967 *Doctor Faustus*, creatively adapted from the play by Christopher

RATINGS

- ★★★★★ Best
- ★★★★ Really Good
- ★★★ Average
- ★★ Pretty weak
- ★ Who knows?

Marlowe. I've never been (un)fortunate enough to see the film myself, but I can well believe Simon after hearing the soundtrack album, which turns out to be a showcase for the scenery-chewing emoting of the director/star. Nascimbene's task was to provide the mood music behind Burton's rants, and so, as befits the hell-bent title character, there are beating hearts and evil-sounding bells whenever Mephistopheles is near. Helen (a blessedly speechless Elizabeth Taylor) is represented by a longingly arching melodic line, either sung as a shrill soprano vocalise, or played as a flute solo. There also is some silly music in the style of an unspecified period, including a bit that sounds like the Swingle Singers on a bad acid trip. Almost 30 minutes of the recording, though, are Burton's, and he's worth the price of admission: it doesn't matter whether you think his acting is great or atrocious (or both); this is fun, just like *Fiestaware*. I'm afraid it's not a great Nascimbene score, but the off-the-wall LP was a hoot, and it's good to have it on CD in decent (if exaggerated) stereophonic sound.

The disc ends with a brief greeting from Nascimbene, originally intended for DRG's first release of the composer's music.

-Raymond Tuttle

The Heart Is a Lonely Hunter ★★★

DAVID GRUSIN (1968)

Warner Bros. WPCR-782 (Japan). 15 tracks - 38:35

Dave Grusin's second score, coming after his classical/jazz combination for *Divorce, American Style* is, as I scratched on my LP's inner sleeve way back in 1978: "Grusin's best score to date... an eclectic blend of almost all musical tastes—something for everyone: classical, rock, country, and a fine dramatic score. Haunting themes." That still holds true today.

Half of the album is taken up by source cues, a couple of which have dated badly: "Beyond the Reach of Love," a kind of pre-"Maude" mod-song, "Elizabeth" (probably a multi-tracked Grusin vocal)—yes, he sings, as witness the title song for that western-with-a-difference *A Man Called Gannon*, and "Pipes of Pan," called "Pipes of Pain" on the CD (a love song for *Crash*, maybe?). Two country tunes are sung by a Scott Davis (Mac Davis just starting out?), with lyrics most likely by Grusin; neither the LP or CD says. As in today's "soundtracks" of pop/rock songs, these tunes are heard fleetingly in the background of the actual movie.

Grusin's dramatic score (that's why he's "David" here) runs 21:31, with some cues not used in the final print (in particular "Drop Out"), and some cuts assembled for, as they say, "listening purposes." The main title is one of Grusin's best (and reportedly, one of his favorites), rendered on harpsichord with an autumnal Warner Bros. orchestra. For me, the most haunting cue is "Visiting Hours," the opening reminding me of one of those summer mornings when it's chilly and the sun shines too brightly. As Lukas lamented that one of his favorite cues was not on the album for *Once Upon a Time in the West*, I have one for this film that didn't make the album: I'd call it "Reconciliation," for the scene when Dr. Copeland embraces his estranged daughter in front of the police station.

This is an event: the first reissue of *The Heart Is a Lonely Hunter* in any format. It's the type of film that

one wouldn't expect a soundtrack album for: it wasn't particularly successful, although Oscar nominations did go to Alan Arkin for his role as Singer, and for Sandra Locke in her debut. The sound quality is not as it should be, but then we're talking about 28 year-old tapes. Copious liner notes are in Japanese and one can only hope this is reissued by Warner stateside, as it's currently a \$30 import. *Heart* is the genesis of the poetic side of Dave Grusin, which paved the way for *On Golden Pond*, *Absence of Malice*, and *The Cure*, and also his imitators, James Newton Howard in particular. Not a bad example to follow.

-Guy McKone

Marvin's Room ★★★

RACHEL PORTMAN

Miramax/Hollywood MH-62106. 16 tracks - 41:44

Rachel Portman's latest score, *Marvin's Room*, cannot be considered a major stretch of her talent, but it is, nevertheless, another solid effort from the composer. With emotion-driven cues like "The Wig," "Florida" and "Marvin's Room" padding out the majority of the CD, Portman delivers the listener into the enchanting, familiar world that is uniquely her own: wistful themes, rich piano melodies and gentle lyricism.

Although there are a few scattered surprises (such as the intense somberness of "Tall Tales"), the bulk of Portman's score loses its freshness as the main theme perpetuates nearly every cue (an approach used more successfully in *The Joy Luck Club*). It's a pleasant monotony, but a monotony still the same.

Rounding out the disc is "Two Little Sisters," an original song written and performed by Carly Simon, with additional vocals by Meryl Streep. Penning lyrics like "I didn't choose you, and you didn't choose me," Simon effectively evokes many of the family issues that *Marvin's Room* dances around. Its inclusion on the soundtrack is most welcome.

-Dave Buzan

If *Marvin's Room* bears any resemblance to a *Thomas Newman* score, it's because the film was temped with *Newman*. Not only that, *Newman* actually scored the film! His music was rejected for being too cold, and *Portman* came in to do "learner *Thomas Newman*."

Paura Nella Città dei Morti Viventi/ ★★★

The Living Dead at the Manchester Morgue

FABIO FRIZZI/GIULIANO SORGINI (1980/1970)

Beat CDCR 24. 25 tracks - 61:17

During the 1980s, it seemed as if a horror film was released every weekend. Out of this period, Italian cinema was particularly prolific in producing barely concealed rip-offs of Romero's zombie films and Carpenter's *Halloween* series. From this chaotic period arose an Italian composer by the name of Fabio Frizzi whose name is identified most closely with the Italian zombie sub-genre. Fans not associated with him will no doubt recognize his main theme to that classic of unintentional guffaws known as *Zombie*. His score for the first film on this two-score CD falls squarely in the *Dawn of the Dead* style established by Goblin—that is, heavy usage of synth-sampled solemn chorus voices, driving rock-influenced guitar licks and drum-tracks. In fact, besides the Goblin influence, Frizzi seems to have lifted from his own work in

Zombie. Could he be Italy's answer to James Horner? But like many of the munching-dead films he has scored, Frizzi's music has a genuine and infectious enthusiasm and for that reason I hope that Beat releases his masterpiece, *Zombie*, one day!

The Living Dead at Manchester Morgue has the dubious honor of being the first Italian rip-off to *Night of the Living Dead*. Composer Giuliano Sorgini utilizes the musty horror cliché of organ instrumentation to identify impending horror, but he ingeniously combines this with female and male wails and giggles to create an unsettling evocation of the torments of walking the earth as a re-animated corpse. Intermixed with this is the requisite '70s electric guitar riffs that signified action in that era. Listening to this score one is reminded of Goblin's work which in turn begs the question of who ripped off whom, since *The Living Dead at the Manchester Morgue* was released eight years before *Dawn of the Dead*.

-Oscar Benjamin

Rodan ★★★★★

AKIRA IFUKUBE (1956)

Futureland TYCY-5498. 39 tracks - 54:28

Now available is the complete score to the 1956 Toho production *Rodan*, one of the great monster movies, and one of the best monster-movie scores. The film is from a time when Toho was putting all of its resources into its fantasy pictures, and it shows. The special effects are impressive, the miniature cities and landscapes are exceptionally detailed. The score and script work in unison to create an apocalyptic ambience with supernatural and primordial associations. *Them!* would also be an example of a monster movie with end-of-the-world connotations; but, as is typical for American sci-fi films of the period, *Armageddon* is predicted in the manner of a rational hypothesis. Western filmmakers always attempt to tether their extreme fictions, as best they can, with science. In *Rodan*, science is superseded by a bias promoting an accent on the mystical and the incomprehensible.

Ifukube's score is dark and hellish; it is surreal. Some of the cues move about in ways that seem to have more to do with raw sound than controlled music—there are bizarre undulations, churnings and rumblings such as might be heard with an ear pressed to Beelzebub's empty belly. The tracks experienced in consecutive order create an unsettling sense of something evil looming, and then encompassing. However, the end theme, track 23, is an instrument by which the film abruptly shifts philosophical gears: as *Rodan* and its mate are consumed by the fire of a volcanic eruption, the composer offers a majestic dirge, a dignified song of remorse over the death of two superior beings whom humanity should have been humble and wise enough to have worshipped. A psychotronic sentiment but one which is all right with me: I'd rather idolize a giant monster than some schmuck sports figure or movie star any day of the week.

This release also includes seven alternate musical tracks and eight samples of sound effects from the film. My favorite monster roars have always been those of Angilas, Gwangi and Rodan; it's cool to have his awesome bellow on disc. I think I'll put it on my answering machine.

-John Bender

The Fifth Element: The Final Frontier?

The future of film music is here, and its name is Eric Serra. (Like it or not.)

by LUKAS KENDALL

The *Fifth Element* is a visually dazzling potpourri of past genre offerings, uninvolved action, and flat humor. On the one hand, it is a stupefyingly simplistic tale of good vs. evil, but on the other, it's a thrilling and fully realized prediction of the future. The movie's problem is that it slyly critiques a very '90s future that is fast-paced and short-attention-spanned. But, the movie's plot, characters, and presentation are just as hyper and ineffectual—it is a product of its own vision.

Luc Besson's film has been called a French *Star Wars*, but there are differences. *Star Wars* takes place a long time ago in a galaxy far, far away; *The Fifth Element* takes place on Earth in the 23rd century. *Star Wars* features a John Williams score that is forward-moving, past-tense and traditional; *The Fifth Element* features an Eric Serra score that is filmically new, mood-oriented, present-tense and cutting-edge.

It's fitting that *The Fifth Element* is coming out almost 20 years to the day of *Star Wars*, because if John Williams set the stage for the last two decades, Eric Serra is mapping the territory for the next two. Fans may be horrified to hear that, but it's true! Yes, his music for *GoldenEye* is abominable, but even that has ended up in temp tracks to several pictures—and *The Professional* and *La Femme Nikita* remain pretty darn good, imitations of bad French accordion music and all.

The reason why is because for the first time since blaxploitation, what is hot in pop music (the new dance/hip hop/techno thing) is finding its way into dramatic underscoring. Film has always absorbed from pop and world styles—for example: jazz in the '50s with Alex North and Elmer Bernstein, then Henry Mancini; the jazz-flavored James Bond scores by John Barry and the spy-genre rip-offs; the Lalo Schiffrin masterworks like *Bullitt* and *Enter the Dragon* (with blues bass lines and rock instrumentation—and even the *54 Mission: Impossible* is a descendant of Dave Brubeck's "Take Five"); and the aforementioned blaxploitation scores by the likes of Isaac Hayes and Curtis Mayfield.

In the late 1970s and 1980s, however, film and pop diverged: for cinema, the classical, white, European tradition was revived by John Williams, and symphonic scores again dominated films that in the early '70s would have had either no music, sparse, modernistic music, or ironic music (unsynched classical à la Kubrick). But pop music since the mid-1970s has been only sporadically integrated into film:

first there was disco and discofied versions of black-oriented soul—beat-heavy music that worked in film as a novelty (Giorgio Moroder's *Midnight Express*). Then in the '80s there was mostly white-oriented, electronic pop as black artists spun off into rap and hip-hop; this was sporadically used in film, mostly for montages. In the early '90s alternative took over, and this too was a harmonically simplistic rock form used in film mostly for atmosphere.

Throughout their history, rock, punk, heavy metal and their variants have never penetrated deeply into underscore except as electric-guitar-type surface embellishments: Rock music as a genre has its own narrative which conflicts with the narrative of a film. Instead it has been world-derived, instrumental dance styles whose more flowing vamps have been adapted by film composers, i.e. jazz, funk, and the cyclical, African/Latin/world percussion requisite in action films today. These styles blur racial and genre lines, and also tend to efface the performer, throwing the emphasis on the event and audience instead—be it a rave or a movie.

Today in pop, both alternative rock and rap are more "old hat" while the hybrids of dance, rave, hip-hop, techno, jungle, ambient, etc. are coming into fashion. As varied as these new styles can be, they share one similarity: they start as samples culled from the real world, and are arranged and "created" in the electronic domain. So while it's hard to take a rock band and give it the size and texture necessary for a film, it's not nearly as hard to take the beat-intensive loops of dance music and create full and varied dramatic underscore. The most successful composers of the '90s have done just that: Hans Zimmer and his Euro-pop sensibilities; James Newton Howard and his drum sections; Thomas Newman and his unique ensembles and sounds; Elliot Goldenthal and his prescient blends of samples and orchestra; and Danny Elfman and his percussion loops in *Dead Presidents* and *Mission: Impossible*.

Eric Serra, however, is taking it to the next level. Many of the aforementioned scores are essentially orchestral with sampled percussion; Serra's *The Fifth Element* is electronic with a live orchestra (mostly strings) providing only a facet. It's good, too, with dreamy, new-age scope for the film's prologue; a startling, car-horn march for the alien thugs; hip-hop for Dallas (Willis); an evocative, simple piano theme for Dallas and Leeloo (Jovovich); and ever-present, propulsive percussion. It is at turns ambient

and direct when it needs to be, and casts a whole new sound-tapestry upon this vision of the future. One cue in particular is a fascinating blend of live-and-Memorex: in "The Diva Dance," a fight scene is intercut with an alien opera singer's performance, and the voice seems to be "real"—except when virtuoso shifts in register reveal a sample at work.

John Williams said that the point of doing a symphonic score for *Star Wars* was that the visuals were so new and alien, the music should be familiar and comforting in contrast. But now it's the visuals that, even in their "money shots," are easily recognizable—therefore, it's time to go back to unfamiliarity in the music.

Musical strangeness is what *The Fifth Element* has, but what film music in general has lacked—mainly because it hasn't had the types of workable pop music to draw from. 1977 through roughly 1987 gave us either Williams-styled symphonic scores, or chamber-styled electronic ones with bad synth backbeats (John Carpenter's works, Maurice Jarre's and Jerry Goldsmith's electronic scores—the last of this lot was Fiedel's *Terminator 2* in 1991); and then 1987 to today (the Hans Zimmer era) has blended the two with oversized orchestras playing simple music with large percussion sections. These are sort of traditional, sort of pop, but mostly "feathered fish"—neither swimming nor flying. It is no coincidence that the last ten years have been the worst ever for film music.

Today, finally, pop music is leaning back towards what is workable in film—and in a strange way, this new pop is imitating the visu-



Bruce Willis having yet another bad day.

al-overstimulation of recent mainstream cinema. (We do live in a "future" where you cannot watch a hockey update on TV without techno music in the background.) In time this music too will sound "dated," but right now, as various composer/performers find ways of making it work as underscore, it's gonna be big. The origin of this style is not as much Eric Serra as Vangelis—but unlike in the early 1980s, now the technology exists for many Vangelises to do their thing, hopefully in new and different ways, with a wider palette of colors and techniques available to them.



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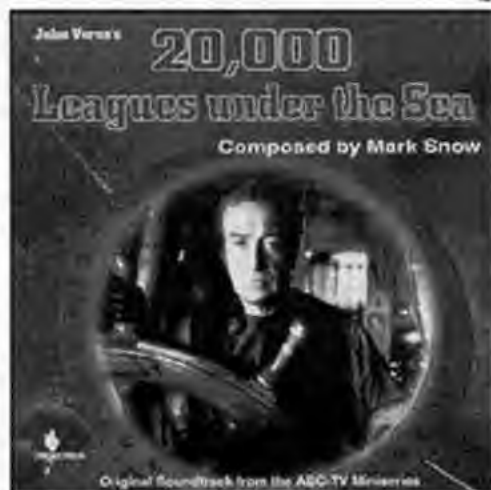
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Beautiful Sounds for Ghouls and Hounds

Randall Larson's *Music from the House of Hammer* provides an exhaustive overview of soundtracks for the classic British genre studio.

by JOHN BENDER

Randall Larson, publisher/editor of the late great *CinemaScore*, has accomplished a first with the release of this book about the film music of a single-specific studio, Hammer Films of England. Hammer, though small, was an exceptionally successful production company (they won a Queen's Award for export) that was always blessed with the cream of the crop as regards British musical talent. Larson has been writing about film music for some time and he has developed an approach with which he has become quite assured and comfortable; because of this, the book is a pleasant read. (I do think Randall overuses his habit of giving an instrumental play-by-play of score sections.)

Overall Larson gives a good picture of how music works for film; he is best at describing how a score reinforces and/or propels the events taking place on screen. His frequent use of referenced quotes from a variety of sources, mostly the composers themselves, works quite well. One of the highlights is Larson's biographical sections—where else are you going to find background material on so many British film composers? The book provides information on several individuals who are otherwise neglected by the American specialized press: Edwin Astley (*The Saint*, *Secret Agent Man*; Astley also wrote portions of an original opera for Hammer's 1962 *Phantom of the Opera*, much as Bernard Herrmann did for *Citizen Kane*), Monty Norman (*Dr. No*), Richard Rodney Bennett (*Lady Caroline Lamb*, *The Billion Dollar Brain*, *The Nanny*), Humphrey Searle (his spectacular theme for 1957's *The Abominable Snowman* is on Silva America's *Horror!* album, SSD-1060), Marcus Dodds (principal conductor

Frankenstein, *Night Creatures*, *Rasputin*, *The Reptile*) felt he would be ostracized if he employed experimental twelve-tone techniques in his concert-hall works; he therefore used his Hammer film assignments to explore these territories. An opposite experience was suffered by Malcolm Williamson during his stint as composer for *The Horror of Frankenstein* (1970), as he states, "It is the occupational hazard of any film composer that when he gets a good idea the convention-ridden pundits try to squash it." Larson devotes a small section to Elisabeth Lutyens (*Paranoiac*, *The Skull*, *The Psychopath*), a fine classical composer who was compelled to write delicate and precise film music (that I have always loved!) in order to support her family. Larson quotes from Debra Mollinson's monograph on Lutyens: "Lutyens strongly believed that film scores should not be conceived as symphonies or concert pieces. The imaginative use of orchestration and exploration of instrumental timbre in the film scores was in certain respects far more adventurous than her (Schoenbergian) twelve-note music written during the same period."

Larson gives a choice section on three of Hammer's biggest musical muscles: Harry Robinson, Christopher Gunning and David Whitaker. Robinson, to my mind, is the most important composer of the Hammer stable, after, of course, James Bernard. All of his many scores have their own moments of the Robinson magic, but precisely his finest work for Hammer is his magnificent *Countess Dracula* (1971). A close second would be his subtle and complex score for *Demons of the*

music, discography), and an index. On the down side, Larson could have benefited from a diligent editor. In the lengthy chapter devoted to Bernard, a quoted paragraph of the composer addressing the issue of leitmotifs is accidentally run twice, once on page 27 and again at 49. In the section on John Cacavas, Larson refers to *The Satanic Rites of Dracula* as being alternately titled *Dracula and the Seven Golden Vampires*; these are two distinct films, a fact that the author gets straight elsewhere.

My final point of contention is not a technicality but rather a matter of aesthetics. Larson: "...Euro pop-jazz scores of the '60s which tend to sponge over their films with little interaction"; and "...the structured beats and rhythms of...

MUSIC FROM THE HOUSE OF HAMMER by Randall Larson
Scorecrow Press, ISBN 0-8108-2975-4 (cloth, 194 pages)

jazz... [are] unfit to capture the nuances of character, theme and subtlety that symphonic scores did so well." Good grief Randall, not you too? Geez, I'm starting to feel like a New England Democrat at a KKK rally with this film music/jazz thing. Randall is clear with his notion that a jazz score typically will not correlate to character or plot; the implication of this is that there is only one form of music that is capable or worthy of representing major filmic components: the neo-European romantic orchestral tradition must be adhered to. (Ironically it is just this stylistic format that has had a stranglehold on composers ever since Williams wrote *Star Wars*—damn that film!) This is, unavoidably, idiom bigotry, and I just assume that Randall, as an obvious student of good music, has not yet deciphered jazz as a valid musical language or dialect and is therefore ill-prepared to interpret its compounded implications in the context of a cinematic expression. What we are observing here is absolutely not as simple as "jazz score = bad, symphonic orchestral score = good." A jazz score contributes to, and is an integral part of, the whole of any given film's personality. If a hypothetical film should have its jazz score removed and replaced by a traditional orchestral work,

Larson is best at describing how a score propels the events taking place on screen. He does, however, seem unwilling to accept jazz as a valid form of cinematic expression.

for R.R. Bennett), Raul Kraushaar (most famous for being credited with writing the wonderful score for the 1953 *Invaders from Mars*, actually by Mort Glickman), and Roland Shaw (Shaw and his orchestra recorded unsurpassed covers of Barry's James Bond tracks, now on CD for the first time, *The World of James Bond Adventure*, Deram [Japan] POCD-1945).

Every composer associated with Hammer is given page space, and some tantalizing facets are brought to light. Don Banks (*The Evil of*

Mind (1972). Chris Gunning wrote the striking score for *Hands of the Ripper* (1971), and as for David Whitaker, he didn't only create extraordinary film music for Hammer, he also wrote the score for *Hammerhead* (1968), and all of the themes for a 1966 concept LP, *Music to Spy By*.

Also on the plus side for *Music from the House of Hammer* is the layout: nine chapters, two introductions, one by James Bernard, two epilogues, one by Harry Robinson, four appendices (filmography, music credits, recycled

the substitution would radically alter the basic substance of this film and transform it into an animal it was never meant to be, and this would not be a good thing despite the fact that the "new" film would have a score that Randall could easily decode and therefore appreciate.

No way in hell would I cap this review on a negative: *Music from the House of Hammer* is a refined gift from a cultured gentleman. Thank you, Randall, for this considered rumination on great sounds conceived for some awful sights! •

Martin Denny and the Sounds of Exotica

A look at the unique circumstances of *Forbidden Island*.

The mysteries of the tropics await!

by KERRY J. BYRNES

John Bender's offbeat article ("First Dive... Into the Dark Pool of 'Soundtrack Related'") in FSM #69 prompted me to pick up the CD of Combustible Edison's *I, Swinger*, especially as Bender referred to the CD as a "knock off" of a number of musicians, including Martin Denny, one of my all-time favorites. But I was most intrigued by the writer's statement that Denny had "even managed to get one film score under his belt." Bender's next sentence provided the needed clarification: "Let's hope Denny's music for *Forbidden Island* isn't as hopelessly lost as the film itself seems to be."

As later clarified in FSM, the film in question is not lost. Produced by C.B. Griffith in 1959, *Forbidden Island* was shown on cable's TNT in August, 1992 as part of a package of films TNT licensed from Columbia (the film is not included in TNT's current package licensed from Sony). Fortunately, that TNT screening of *Forbidden Island* was videotaped by none other than the Maestro of Exotica—Martin Denny—who kindly loaned me his copy to make a dub.

Leonard Maltin's 1995 *Movie and Video Guide* provides a synopsis of *Forbidden Island*: "Sleazy film with [Jon] Hall a skindiver seeking to find sunken treasure before a gang of crooks uncovers the loot." The film's score, however, is not by Martin Denny but rather by Alexander Laszlo, and can be heard on Carlton LP-12/106, *Atlantis in Hi-Fi*—audio mysteries of the undersea world... unfolded in music from the sound track of the Columbia Pictures production *Forbidden Island*.

The *Atlantis in Hi-Fi* liner notes describe *Forbidden Island* as dealing "almost wholly... with underwater sequences. For his soundtrack setting, Laszlo has painted a modern audio picture in symphonic hi-fi of the now still, now stormy subterranean world where perhaps today... the fabled Atlantis does exist and breathe." Recorded by the Bavarian State Symphony Orchestra under the direction of Carl Wolfgang, the LP has nine cuts: "The Coral Empire," "Temple of Poseidon," "Traffic of a Sunken City," "Sunset on the Ocean Floor," "Night Below the Reef," "Conference of the Sea Gods," "Rapture of the Deep," "War at Ninety Fathoms" and "Exiles of Atlantis." As none of these titles bears any connection with *Forbidden Island*, it appears that Carlton was inspired to market this LP less as the soundtrack to *Forbidden Island* and more as a musical essay on the mythical Atlantis.

So what is Martin Denny's connection with *Forbidden Island*? Denny was one of several persons instrumental in launching the sounds of exotica in the mid-1950s. Denny first came to Hawaii to perform at Don the Beachcomber's Dagger Bar, where Denny opened January 1, 1954. By 1956, Denny had moved over to Henry J. Kaiser's Hawaiian Village Shell Bar, where his group came to invent the musical concept of

"exotica." Key to this invention was Denny's accidental discovery of a whole new sound for Les Baxter's "Quiet Village." One evening, as Denny's group performed "Quiet Village," the frogs in the pond behind the stage started to croak very loudly. Denny recalls:

As soon as we stopped playing, they stopped croaking! I thought "Was it a coincidence or what?" When we repeated "Quiet Village," they started croaking again! The guys in the band thought it was really funny so they joined in with the frogs, doing these bird calls like we were back in a jungle somewhere. The whole thing just cracked up the audience. The next evening when somebody asked me if I would do that song with the birds and the frogs I was kind of mystified. Then I realized this guy was serious! He thought those effects were really part of the show. So at the rehearsals I had the boys do different bird-calls, spacing them about every four measures. Because they each had different voices, it sounded like we had several species of birds making noises. I would do the frog sound on a guiro—a small grooved cylindrical instrument that looks like a potato masher. I'd rub a pen or pencil on it, which made a sound just like a frog—"ribet, ribet, ribet, ribet," and from that point on people started requesting "Quiet Village" repeatedly. (source: Martin Denny's liner notes to *Exotica I & II* on Scamp SCP-9712)

These lush tropical sounds—bird calls, croaking frogs, temple bells, wind chimes, among others—combined with Denny's unique



musical panache quickly became known as the sound of "exotica." [Along with this musical canvas came a series of Denny album covers featuring the most drop-dead

gorgeous cover art model—Sandy Warner—ever to appear on an LP jacket! —John Bender] As fate would have it, those same frogs who got their big break into show business with Martin Denny later went on to star in a popular series of commercials for a beer: "Bud—weis—er!"

Now, 40-some years later, Denny's music is enjoying a resurgence of interest among the younger record buyers, not to mention the Martin Denny sites on the Internet—surf the next wave to "The Temple of Denny" at http://www.chaoskitty.com/t_chaos/denny.html. A recent 2CD set (*The Exotic Sounds of Martin Denny*, Capitol CDP 243 8-38374-2) provides an excellent retrospective of Denny's music, while the Scamp label has issued three Martin Denny CDs to date: *Afro-Desia* (SCP 9702), *Exotica I & II* (SCP 9712-2), and *Forbidden Island I*

Primitiva (SCP 9713-2). The most recent of these CDs contains seven Denny compositions including, of particular interest here, a 2:59 cut titled "Forbidden Island."

"Forbidden Island," in Denny's words, has "a twelve-tone introduction and ending which adds to its mysterious and foreboding sound." He relates, "I was appearing at Don the Beachcomber's in Waikiki, when my friend Charles Griffith, who had written lyrics to some of the songs I had composed, was getting ready to produce and direct the film *Forbidden Island* at Trader Vic's. Charles asked me to play a cameo part of a piano player in a bar, like Sam the piano player in *Casablanca*. He also let me use the title... 'Forbidden Island' for what became my third album for Liberty Records."

In the film's opening scene, Denny's character, "Marty," delivers the line "Night, honey" to the film's blond female lead played by Nan Adams. Denny again appears, still playing the piano, in the film's last scene. Denny indicated in a recent interview that his piano playing in the film was purely improvisation, that there never had been any discussion of Denny composing the score, and that he never met the film's composer. Despite Denny's cameo in *Forbidden Island*, he went back to being a real-life piano player and musician par excellence, with Hollywood's

loss being the world's musical gain. Denny went on to compose the track "Forbidden Island" which was included in the LP of the same title (Liberty LST-7001).

While Denny's "Forbidden Island" was not composed for the film of that name, another Denny composition, "Firecrackers," was used in a recent film, *Joe's Apartment*. "Firecrackers" appears as a rhythm sample/loop recorded by

enced in Maltin's 1995 *Guide*. An American International Pictures release, Baxter's score for this film was released in the U.S. in 1970 on American International Records (ST-A-1029). As the soundtrack LP liner notes read: "Bora Bora, in legend and art, represents an island that is the quintessence of Polynesian paradise... Here, no one but Les Baxter could capture the naive beauty and sensual sound and



Left: the *Atlantis in Hi-Fi* LP of Alexander Laszlo's score to *Forbidden Island*. Center and Right: The stereo and mono LPs of Denny's "Forbidden Island" album, with music unrelated to the picture. (Neither model is Sandy Warner.)

Japan's Yellow Magic Orchestra, with a song "De La Funky Towel" recorded over it by rap group De La Soul. Warner Bros. was upset when the studio learned that *Joe's Apartment* had used copyrighted material without giving credit to Denny, thus leaving the studio open for a lawsuit. According to the *Honolulu Star-Bulletin* (C-20, July 27, 1996), the Songwriters' Guild of America represented Denny in obtaining a settlement.

The flip side of not having a Denny-composed soundtrack for *Forbidden Island* is the apparent loss of *The Sacred Idol*, a film produced by Edward Nassour and scored by Les Baxter. While *The Sacred Idol* was released as a soundtrack LP (Capitol ST 1293), Maltin's 1995 *Guide* makes no reference to the film (perhaps some FSM reader may know what became of it). The LP's liner notes read: "Les Baxter's mastery of exotic music finds exciting new expression here as he combines haunting melodies and primitive rhythms in selections inspired by the savage splendor of the fabled Aztec Empire."

Baxter's score for *The Sacred Idol* is recalled in the liner notes of another 2CD retrospective titled *The Exotic Moods of Les Baxter* (Capitol 2438-37025-2): "Consider 1959's exquisitely melodramatic *The Sacred Idol*. Baxter gives the album an Aztec side and a Conquistador side, and uses them to tell a musical tale of 'the savage splendor of the fabled Aztec Empire.' Baxter makes it sound hypnotic... fanciful... fabulous. This met the needs of a post-war world anxious to be told, over and over again, that it was a small world after all. It was no accident that Les Baxter's music played in Disneyland's Enchanted Tiki Room."

Les Baxter's bent for the exotic was again displayed in *Bora Bora*, a film also not refer-

ring of the South Sea islands, as confirmed by his big hit "Quiet Village"... In *Bora Bora*, Les uses contemporary electrified sounds and combines them with the exotic sounds of the islands today. *Bora Bora*'s original, European-cut score by Piero Piccioni was released in Italy in 1970 (Cinevox MDF 33/10), and was reissued in Japan last year as an expanded CD (SLCS-7166).

Denny's "exotica" sound covered numerous film and show tunes on many Liberty LPs, notably *Exotic Sounds Visit Broadway* (LST-7163) and *Exotic Sounds from the Silver Screen* (LST-7158). The latter, Denny's most ambitious film-related LP, includes such film music as "Ruby," "Carioca," "I'm in the Mood for Love," "Sayonara," "Children's Marching Song," "Singin' in the Rain," "Chattanooga Choo Choo," "Paradise," "Frankie and Johnny," "Over the Rainbow," "We're Off to See the Wizard," and "Love Is a Many Splendored Thing." Denny twice recorded David Raksin's "Laura," on *Quiet Village* (Liberty LST 7122) and *Exotica Classica* (Liberty LST-7513), a further proof that Raksin's *Laura* is, in Denny's words, "my favorite film score."

Denny, interviewed for this article, noted that film music was one of many sources of

A ROAD MAP TO SOUNDTRACK EXOTICA

John Barry's *The Dove and King Kong*
 Les Baxter's *The Sacred Idol* and *Bora Bora*
 Elmer Bernstein's *Hawaii*
 Frank DeVol's *Krakatoa, East of Java*
 Georges Delerue's *Day of the Dolphin*
 Jerry Goldsmith's *Islands in the Stream*, *Medicine Man* and *Papillon*
 Maurice Jarre's *Robinson Crusoe* and *Man Friday*
 Bronislau Kaper's *Matiny on the Bounty* and *Lord Jim*
 Angelo Francesco Lavagnino's *The Last Continent*
 Alexander Laszlo's *Forbidden Island* (LP: *Atlantis in Hi-Fi*)
 David Livingston's *Hawaiian Eye*
 Henry Mancini's *The Hawaiians*
 Ennio Morricone's *Ocean and Dedicato al Mare Egeo*
 Alex North's *South Seas Adventure*
 Piero Piccioni's *Bora Bora*
 Basil Poledouris's *The Blue Lagoon*
 Richard Rodgers and Oscar Hammerstein's *South Pacific*
 Laurence Rosenthal's *The Island of Dr. Moreau*
 Nino Rota's *Hurricane*
 Max Steiner's *Bird of Paradise* and *King Kong*
 Morton Stevens's *Hawaii Five-O*
 Herbert Stothart's *Matiny on the Bounty*
 Dimitri Tiomkin's *Search for Paradise*
 John Williams's *Diamond Head*
 Victor Young's *Around the World in 80 Days*

Additions to this list are welcome!

-Kerry J. Byrnes

inspiration for his own music. Scattered over his many Liberty albums are covers of film themes representing a veritable who's who of film composers: Dimitri Tiomkin (*Return to Paradise*), Alfred Newman ("Moon of Manakoa," *Hurricane*), Elmer Bernstein (*Walk on the Wild Side*), Ernest Gold (*Exodus*), Nelson Riddle (*Route 66*), Leith Stevens (*The Wild One*), David Amram (*The*



The Martin Denny Group at Don the Beachcomber's, Waikiki Beach. Foreground, L-R: Denny, Julius Wechter. Back-ground: Harvey Ragsdale, August Colo, Frank Kim. Photo is from back cover of *The Best of Martin Denny*, Liberty 5 6602.

Manchurian Candidate), Nino Oliviero and Riz Ortolani (*Morido Cane*), Miklós Rózsa (*The V.I.P.s*), Johnny Mandel (*The Sandpiper*), Bert Kaempfert ("Strangers in the Night," *A Man Could Get Killed*), Maurice Jarre ("Lara's Theme," *Doctor Zhivago*), Jerry Goldsmith (*A Patch of Blue*), Elmer Bernstein (*Hawaii*), Charles Chaplin ("The Terry Theme," *Limelight*), John Barry (*Born Free* and *Midnight Cowboy*), Michel Legrand ("I Will Wait for You," *The Umbrellas of Cherbourg*), Max Steiner ("Tara's Theme," *Gone with the Wind*), Francis Lai (*Live for Life*), Burt Bacharach ("The Look of Love," *Casino Royale*), Alex North (*Cleopatra*; "Was It Really Love," *Hard Contract*), and Lionel Newman (*Adventures in Paradise*).

The third major exotic sound proponent is Arthur Lyman. A member of Denny's original group, Lyman left to form his own group. While Lyman never (to this writer's knowledge) scored a film, his HiFi albums and CD reissues on labels such as DCC Compact Classics have included exotic covers of film themes, including such songs as: "March of the Siamese Children" (*The King and I*), "Blue Hawaii," "Colonel Bogey

March," and "76 Trombones" (*The Music Man*). The CD *Sonic Sixties* (Tradition TC1031) is a retrospective of Lyman's 1960s recordings, including upbeat treatments of John Barry's *Born Free*, Johnny Mandel's "The Shadow of Your Smile" (*The Sandpiper*), and Morton Stevens's greatest hit, *Hawaii Five-O*.

With Les Baxter's passing in early 1996, the original proponents of exotica now number only two—Martin Denny and Arthur Lyman. Denny, 85, occasionally performs as a volunteer at the St. Francis Hospice in Honolulu, while Lyman reportedly "is still vibing the tunes... every Friday and Saturday afternoons" at Honolulu's New Otani Beach Hotel.

The "exotic sound" that was pioneered by these musicians and their collaborators is now finding a new audience as younger generations, as did their parents, seek safe ports of call from a hectic world. Scamp Records promises more Denny reissues are over the horizon—*Hypnotique/Exotica 3* (Scamp 9714) and *Quiet Village/Enchanted Sea* (Scamp 9716). In the meantime, you may indulge your appetite for these sounds of exotica by picking up these artists' CDs at your local record store, in the easy listening or rock sections under the artist's name or alternatively under the "bachelor pad," "space age," or "ultra lounge" categories that verbally don't quite capture the Sounds of Exotica. That sound, indeed, is special, yet elusive as the mythical Martin Denny soundtrack to *Forbidden Island*.

FSM readers interested in film composers who have had scoring assignments to films with tropical themes can check out the accompanying list of LP and CD soundtrack "exotica" (see sidebar, p. 35). I'd like to extend appreciation to John Bender and his "Soundtrack Related" article for providing inspiration to write this article. And a most special note of gratitude to Martin Denny for kindly sharing his musical insights on Exotica. Mahalo!

The Man Behind the Lady in White

by RANDY A. SALAS

FRANK LaLOGGIA might have set a record for credits on any one film when he made *Lady in White*. Not only did he direct, write and co-produce the highly regarded 1988 picture, but he even appeared on-screen in the film's prologue. Of most interest to FSM readers, he topped it all off by composing the film's enchanting score.

Lady in White, starring Lukas Haas and Alex Rocco, can best be summed up as a cross between a ghost story and *To Kill a Mockingbird*. As film critic Roger Ebert commented in his praiseworthy review: "*Lady in White*, like most good films, depends more on style and tone than it does on story, and after a while it's the whole insidious atmosphere of the film that begins to envelop us." LaLoggia's score plays a crucial role in drawing viewers into the film's ghostly world.

Originally released on a scarce Varese Sarabande LP in 1988, the score to the small film by the hardly prolific LaLoggia seemed like an unlikely candidate for release on CD. Then Dutch fan Fir Suidema and his Southeast Records label stepped in. The result is a lovingly packaged CD reissue (Southeast Records SER 289B03, 7 tracks, 64:30) that includes all the music from the film plus two pre-orchestration cues. The album also has a CD-ROM portion that features 150 photos from the movie, extensive production info and an interview with LaLoggia. For any fan of the movie and its music, it's a dream come true.

And the fun doesn't end there. Elite Entertainment is releasing a remastered laserdisc of *Lady in White* that should be out by the time of this publication. The laserdisc, supervised by LaLoggia himself, presents the film in letterbox format and features six minutes of never-before-seen footage, behind-the-scenes goings-on, supplemental materials and a new Dolby Digital 5.1 soundtrack. More info about the CD and laser can be found at the film's official web site: <http://www.nightmarez.com/lady.htm>.

Aside from *Lady in White*, LaLoggia has only two other major film credits: 1981's *Fear No Evil* and 1996's *Mother*, starring Diane Ladd and Olympia Dukakis (not to be confused with the 1996 Albert Brooks film of the same name). His score for *Fear No Evil* was also recently released on a Southeast CD.

Randy Salas: What is your background in music?

Frank LaLoggia: I began piano lessons at the age of ten. In those days, my instructor, Grace Lavullo, arrived at the house at her appointed hour for a half-hour session. "Miss LaVullo" was a kind and passionate devotee of the ivories. She was an "old maid" at 40-some with the breath of a dragon. After two years of interrupted study, I found myself with a propensity for playing by ear and unwisely abandoned my studies of theory. I began composing songs and lyrics, and in my junior-high days I could often be found at the auditorium piano surrounded by a bevy of young girls who were most impressed with my "sensitive" acoustic renderings! Even back then, I seemed obsessed

with the idea of "saying something" within the context of the lyric. My left hand was limited, but my right was adeptly equipped to "flush out" a melody with some body and guts. When I began making short films, first in 8mm and later in 16mm during my high school years, the music would always evolve even as I was conceptually coming to terms with the story.

RS: What composers, film or otherwise, do you admire, and which influenced your work?

FL: As a teenager, already enamored with the idea of making films and [actually] making them, I found myself visiting cut-out racks whenever possible to purchase soundtracks. It was during this period that I became acquainted with John Barry (*Impeccable File*, *King Rat*), Michel Legrand (*Summer of '42*, *Picasso Summer*, *A Matter of Innocence*), Elmer Bernstein (*To Kill a Mockingbird*, *The Caretakers*), Bernard Herrmann (the Ray Harryhausen movies, *The Day the Earth Stood Still*)—all through these purchases of their scores. I had barely a contemporary rock album in my collection. They were all soundtracks.

RS: *Lady in White* was a small film in terms of its box-office take, and the LP release on Varese Sarabande was somewhat limited. (I worked in a record store at the time yet could never get a copy.) Does it surprise you to see the score released on CD almost 10 years later?

FL: Ironically, I had been attempting to get Varese to release the score on CD for about a year. They had no interest in doing so unless I scored a new film and they could release a 2CD set (*Lady* and the new score) in tandem with a new theatrical release. I'd just about given up when I received a call from the Netherlands. Fir Suidema [of Southeast Records] told me that he'd been a fan of *Lady's* and the score for

years and would like to release it on CD. I was delighted.

RS: Was it your or his idea to edit the disc into several suites rather than individual cues?

FL: We both felt this would be the best way to go. So many soundtrack releases are made less appealing by the unnecessary "breaks" between cues. I had complete faith in Fir to arrange the cues as he saw fit so as to allow for an emotional and dramatic build. Fir sent me a couple of preliminary arrangements of the cues to listen to and comment on. I made some minor suggestions, and that was that.

RS: You mentioned in the on-disc interview that you wrote some melodies for characters and scenes before they were actually filmed. In the same vein, did you end up editing any scenes to fit already-composed music?

FL: No, not at all. As I firmed up the cut, I scored with synths and SMPTE-coded picture.

RS: You composed all of the film's music on keyboard and then had it orchestrated. How large of a role did the orchestrator play?

FL: I gave John Massari, my orchestrator, a two-track mixdown from 16-track of the entire score to the picture. We then kept in close touch as he was transcribing for full acoustic. The synth tracks were representative of the acoustic instrumentation I wanted—strings, woodwind, brass, percussion. As you can tell from the two original synth arrangements on the CD, the scoring was completely worked out. John was instrumental in smoothing out the rough edges.

RS: Your main source cue in the film, "Did You Ever See a Dream Walking," not only helps set the mood for the film, but it also plays an important role in the story. You even quote it to good

effect in your score. How did you come to pick that song?

FL: One rainy Saturday afternoon as I was working out the concept for the story, I happened across a screening of *Roman Scandals*, starring Eddie Cantor, on American Movie Classics. "Did you Ever See a Dream Walking" was featured in that film. As soon as I heard it, it clicked! It became inextricably woven into the



fabric of the story and music for *Lady in White*.

RS: I understand from talking with Fir that the song was left off the disc because of expensive licensing rights. Was that a disappointment for you?

FL: Yes it was—but such are the legalities.

RS: What advantage does composing music for your own films give you over other directors?

FL: Having the advantage of "hearing" the specifics related to the music that will accompany the scene is of tremendous help in pacing from a writing standpoint.

RS: Had you ever considered hiring an established composer to do *Lady in White*?

FL: No, I never did.

RS: The music for *Lady in White* is so enjoyable and bodes well for your promise as a composer; yet you really haven't done anything since then. (I've not seen your most recent directorial effort, *Mother*, but I don't believe you did the music for that.) When are we going to hear more from you?

FL: I've never considered scoring someone else's film. It's something I might consider doing under the right circumstances. I have to be conceptually motivated by stories or dramatic themes to write music. I do have quite a bit of musical material that I've composed for film ideas or scripts that I've not taken to film. I've often thought about the possibility of taking these to full acoustic for possible release, but I don't know that there would be a market. I wanted very much to write the music for *Mother*, but the producer was so antagonistic toward me that he prevented me from doing so. He also re-edited the picture, much to its detriment. When I saw the final cut and heard the score, I was devastated.

Lady in White ★★★½

FRANK LaLOGGIA (1988)

Southeast SER 289B03. 7 tracks • 61:30

There aren't a lot of filmmakers who compose full music scores for their own films. John Carpenter is the most notable exception, and John Ottman has acted as both editor and composer on Bryan Singer's *Public Access*, *The Usual Suspects*, and upcoming *The Apt Pupil*. There's also independent filmmaker Frank LaLoggia, who directed and composed music for just two films in the 1980s—the low-budget horror item *Fear No Evil*, and the cult-classic 1988 supernatural mystery *Lady in White*, which has now surfaced in an expanded CD edition from SouthEast Records, complete with extensive CD-ROM supplemental material.

LaLoggia's music for *Lady in White* is poetic and haunting, evoking John Williams and Jerry Goldsmith with its sweeping themes and energetic "small-town" cues. In fact, there are numerous references to Goldsmith's *Polygeist* in LaLoggia's score, including a children's choir that augments a small but significant orchestra under the direction of con-

ductor John Massari. There is a backing of synthesizers, but it is never a detriment to the orchestral passages. Rather, the synths enhance the music with a mixture of sounds to overcome LaLoggia and Massari's low-budget confines. (LaLoggia had originally recorded the score entirely on synths; there are two examples of the initial recordings included at the end of the album for comparison.) The end results were worth it; this is a superb score that's also a fine soundtrack album, thanks to a newly compiled "suite" arrangement, making for a smoother listen than Varese's initial LP release.

The really neat part of the new CD of *Lady in White* has to be the CD-ROM supplement: it offers a recent phone interview with LaLoggia, over 150 color and black-and-white stills, complete film credits, and behind-the-scenes information from the film's presskit. Producer Fir Suidema has done a fantastic job augmenting this long-overdue CD with the interactive material, making the soundtrack release truly indispensable for fans of *Lady in White*. It's a perfect souvenir from the film and the definitive representation of LaLoggia's score. —Andy Dursin

John Barry's On Her Majesty's Secret Service

The 1969 James Bond entry sported Sir Hilary, inexperienced George, a fat Moog, and the world's largest secret-spy photocopy.

by ROSS CARE

ON HER MAJESTY'S SECRET SERVICE (1969) was a key, if uniquely oddball James Bond film in many ways. It was the only time George Lazenby, an Australian with no previous acting experience, played Bond. The sixth film in the durably popular series was also the only one in which 007 was portrayed as being remotely human, even vulnerable, and thus in it the previously inconceivable happens: Bond actually courts—an innovation only slightly less radical than his ensuing climactic marriage!—loves, and finally tragically loses the object of his affection, Tracy, fire-and-icily played by sublime "Avenger" Diana Rigg. At one point Tracy even rescues James as he wanders semi-helplessly about a crowded Alpine skating rink. Director Peter Hunt's Panavision film is one of the more well-crafted in the series, as well as one of the most faithful to the Ian Fleming source material, and aficionados often cite it as one of the best Bond features.



Diana Rigg as Tracy battles one of Blofeld's henchmen.

The fleeting attempt to humanize Bond also worked a transient new spin on the classic Bond music. John Barry contributed one of his most earnest and heartfelt love themes ("We Have All the Time in the World," with lyrics by Hal David), along with an electronic updating of the patented Bond sound which was wrenched into the '70s with some fat analogue synthesizer lines fused with the distinctive Bond orchestral style.

EMI's CD reissue (EMI-CDP 7 90618, 11 tracks, 37:55) of this most consistently listenable of all the Bond scores presents the original soundtrack LP (originally on United Artists) in

a no-frills but entirely sufficient package which exactly duplicates the LP tracks. Though no new notes are included either, an insert provides original jacket art from both the front and back LP covers. A slight oversight on the CD is that neither of the score's vocalists are cited in the track lists, so you have to be aware of the small print on the bottom of the front cover.

As on the LP, the track sequence is not the chronological order of the music in the film. The "Main Title" is not heard until band 6, and commences with a blast of Bondian brass that segues into a funky synthesizer vamp with a second bass line from picked electric guitar which, in tandem with the propulsive synth, defines the term "driving." Over this solid rock beat the curiously subdued OHMSS main theme wends its pseudo-heroic way in the brass, first in nobly straight trombones, then with a touch of patented Barry sleaze in those tacky (but great!) "Goldfinger" muted trumpets. The "Main Title" suddenly gets serious with a surge of heroic strings swirling around the main brass theme (but still punctuated with touches of synth), then soon returns to its beaty sound which climaxes with a synth splash on the final note. From the superfat sound (and the period of the original recording), I would bet a vintage Moog synthesizer was used in this score.

The "Main Title" is followed by another one of Barry's best Bond cues, "Journey to Blofeld's Hide-out," which combines two different cues from the movie. After an atmospheric, near-Wagnerian passage for antiphonal brass which, along with sparsely reverbed engineering (particularly well-rendered on CD), aptly sets the majestic Alpine mood, a brief but lush passage for strings and rhapsodic harp glissandi indulges in some of Barry's most earnest and atmospheric scene setting, a terse but vivid evocation of Alpine rapture. A major component of the distinctive (if hyper-eclectic) Barry/Bond sound is the heavily lugubrious massed brass borrowed from the orchestral style of Wagner's heroic German operas, which also often hyped the myth of the Aryan superman (but definitely without the tongue-in-cheek humor of the Bond series!). Indeed, with their dizzyingly eclectic fusion of 1950s

jazz/lounge/big band sounds, Duane Eddy guitars, and propulsive '60s rock, all sheathed in a gloss of Wagnerian orchestral pyrotechnics, Barry's Bond scores are unique and ahead-of-their-time examples of musical Postmodernism!

Coming back down to earth (sort of) on band 8 we have one of the several reprises of "We Have All the Time in the World," this time in Barry's patented "shaken-not-stirred" lounge mode, derived from the piano/vibes chordal parallelism of British jazz pianist, George Shearing, who developed this coolest of jazz sounds in the late '50s. (See also track 3, "Try.") "We Have All the Time in the World" also opens the album in a vocal by Louis Armstrong, who had made a come-back of sorts around the time of the film's release with a couple of hit singles, including "Summer Song" and "Hello Dolly."

Armstrong's always unique vocal is certainly the most palatable of the two on the album. The only track I consistently program out on this disc is the awful "Do You Know How Christmas Trees Are Grown?" Heard in the skating rink/stock-car sequence, and sickeningly warbled by the mysterious Nina and a children's chorus which makes *The Sound of Music* seem like punk rock, it sounds like a reject from the Bacharach/David Broadway musical *Promises, Promises* with its tacky, Bacharach brass and dreadful lyrics.

The next track, "Over and Out," reworks the Bond "suspense" mode, with splashy synth octaves ticking out the tension. "Battle of Piz Gloria" (band 10) gets back down to Bondian basics with some battle music that would have been as at home underwater in *Thunderball* as on the snowy heights of OHMSS.

All in all, OHMSS stands as a durable Bond classic with interesting, innovative spins on the de rigueur Bond sound; a few cues which push Barry's style beyond the limits of the expected Bond mode; and relatively fresh recyclings of the always welcome Bond clichés. The last cut of the album is the elegiac reprise of "We Have All the Time in the World" for glowing strings and solo flute; it underscores the film's touching and atypically downbeat conclusion, and segues into a blaring, anything-but-subtle reprise of the original theme, which abruptly zaps the audience back into more familiar territory. This reassures us that Barry and Bond (if not George Lazenby) will be back, as indeed they, along with Sean Connery, and Shirley ("Goldfinger") Bassey, were in *Diamonds Are Forever* (1971), a more conventional but equally fascinating, if less ecstatic excursion into the Goldfingerian Age of the late classic Bond. •

Composer and journalist Ross Care writes a regular column for *Scarlet Street* magazine, "Record Rack." This new column for *FSM* will explore a variety of scores noted for how good, bad, or just plain weird they are.

Fahrenheit 451 Dept.

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